MUSICIANS OF INDIA I CAME ACROSS

By:

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Musicians of India I Came Across

Critical Articles on Indian Musicians
(City Tab Weekly, Bangalore
The News Times, Danbury, U.S.A and others)

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N.J., U.S.A)

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Preface

Presented here are some critical articles on some Indian Musicians who were interviewed by our Late Talen Daughter Kum. Parul Toliya which were published in "City Tab" Weekly of Bangalore. Also this includes Press Interview published in "The News Times", Danbury. These were edited by our youngest daughter Ku Kinnari P. Toliya, Mass Communication Media Person. These articles give some grimaces of the interview Musicians.

In addition to these direct interviews, the humble writer of these lines is working on useful additions on "Majestic Musicians: Influenced Directly & Indirectly" and there are also added some Hindi Interview Rev of a few Musicians by the Undersigned.

Important tributes to the the original author Kum. Parul are given in Appendix C after Resume of our activi

Hope these glimpses will be useful to the music world giving an insight of a few Musicians of India. The readers' reflections will be most welcome.

-Prof. Pratapkumar J. Toliya
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Bangalore
1st August, 2019

An American Press Review:

1. "MUSICIAN BRINGS MESSAGE TO THE FESTIVAL"

Musicians were considered holy when Pratap Toliya was growing up in India during the 1930s.

"We believe musicians are massagers of God " Says Toliya, a sitarist, singer and former college president who will spend part of a brief visit at this weekend's Ethnic Cultural Festival in Danbury.

The development of popular music in the Indian cinema and the proliferation of radios and tape recorders have diminished the stature of musicians in India, But for the 53-year-old Toliya, music is still a kind of religious calling.

It is a way of knowing one's spirit; the essence that Toliya believes transcends the body and is born again. Music, like meditation can silence the small worries and preoccupations that keep us from being in tune with our true selves, he believes.

"We call it the song way of the spirit", says Toliya, a very thin, energetic man with glossy black hair and a mustache.

He also believes music can heal the sick. Working with physicians, Toliya has run experiments in hospitals to measure the tranquilizing effects of music he has written to help heal patients. Toliya says it is most effective for psychiatric patients and for people with digestive problems.

Among Toliya's earliest memories are of concerts in his home, given by musicians hired by his parents. Although the family was not wealthy, Toliya says-rather they played and then accepted what was offered.

"We offer whatever we can, out of love. We treat them as holy people"' he says.

Like the musicians he heard in his childhood, Toliya never sets as a price for his performances. He lives on whatever is donated.

This is his third trip to the United States: he is staying with the family of Hans Maru in Brook-field before going to New York to speak at a world conference on Hinduism. Then he will travel to several cities nationwide to lecture on music, vegetarianism and spirituality.

In all, he has produced 24 record albums and 55 cassette tapes of classical Indian music, folk melodies and music for meditation. He sings in six languages.

The spiritual power of music is just part of Toliya's philosophy. He also believes in non-violence including "non-violent food" and eats no meat.

He uses leather only of animals that have died naturally. And he wears only homespun cotton clothing, as Mahatma Gandhi did, because he believes the exploitation of workers in textile mills is kind of violence, too.

Toliya is a follower of Gandhi's philosophy, and when he was a boy, he met the Indian independence leader. Toliya was 13 or 14 then, and his scout group went to work at Gandhi's camp.

"My impression was Gandhiji was full of joyous mood, jolly mood. I never saw worry on his face even though he was undergoing a tremendous moment for India, "Toliya says.

He meditates each morning and evening and uses breathing exercises to focus his concentration before performing music. He breaths deeply, humming as he exhales, to calm himself.

"We forget all thoughts, all worldly desires and attachments. We become one with sound and the self, " says.

Like Gandhi and others who follow eastern religious, Toliya tries to remain detached from the material wo He says he enjoys materials things without trying to cling to them.

For instance, he admits he is fond of his Sitar, the stringed instrument fashioned from a carefully grown go carved from teak and inlaid with ivory from elephant tusks. But on his last trip to the United States, the air smashed a sitar. He says he did not allow himself to become upset.

"I look it lightly. It was going to break someday or another. Sitar is just and instruments to me like a ladder t up"

Just as an airline passenger can carry only a certain number of pounds of luggage, Toliya says, " If I wan float high in the spiritual world. I must have lesser material attachments. We are only a tenant in the ho The spirit is the tenant, the body is the house."

Toliya tries to accumulate a minimum of wealth. As the father of five daughters, he acknowledges that so savings are needed, to provide for one's children. But he believes each person should give away 25 percen his or her income. To be much richer than others causes them pain and is a sin, he says.

He urges his Indian friends in the United States not to become too materialistic, and to pass on the bes Indian culture to others In this country.

He believes that all religions have a common essence- Self-knowledge. Although he is a follower of Jainism form of Hinduism resembling Buddhism, he believes each religion has value. He says all religious hav common essence to attain self knowledge.

Although he believes in reincarnation, Toliya says he has an interest in this life as well, and is oppose nuclear war.

" Science should be mixed with non-violence," he says,
"Science plus violence is the downfall of all mankind,"

Toliya will answer questions about his philosophy at the India Association booth from 7 to 10 tonight at Ethnic Cultural Festival at Rogers Park. He will perform music tomorrow at 4 p.m. and 8 p.m. in the fes stage shows.

The News Times
By CATHY SHUFRO

Danbury, CT., 6-7-1984
(The interviewer of "THE NEWS TIMES")

2."SPIRTUAL MUSIC"

(Prof. PRATAPKUMAR J.TOLIYA)

Prof. Pratapkumar Toliya is a musician of repute, well-known in the Jain circles for the pioneering work he has done in transcripting the sacred texts onto record tracks. Spiritual music is his forte. A veteran in the field, some of his recent releases include "Geets and Ghazals and recordings of some of his Performances in India and abroad.

Besides music, he has tried his hand at writing poetry, and his compilation of poems " Annant Ki Anugoonj" won him a Government of India award. It is from this book that the lyrics of the first cassette "Atmakhoj" have been taken. As the name suggests, it is a quest for one's real self and the numbers lean heavily on the 'Who am I? aspect. The writer is influenced by Shrimad Rajchandra the Spiritual Guide of Gandhiji. The first song on side A is, however, written by a Soofi Saint Kaji Anwar ("Mere dil Main") and talks of the inability of the self to see the Divine Being that resides within.

The quest goes on, for it is not easy, especially when the self is essentially alone ("Mein hum akela") "Guzara hun kin-kin galiyon se" is a spiritual Ghazal, " Pragato ab more pran" calls out to the soul to awaken, and is the best piece of the lot. The cassette ends with a chanting "Sachidanandi Shuddh Swarupi " Sumitra Toliya, Kavita Krishnamurthy and Pauravi Desai have lent their melodious voices along with that of Prof.Toliya. The music is simple and good, so is the recording quality. The cassette will appeal to you if you have spiritual leanings.

All of Prof. Toliya's presentations propagate the Jaina Philosophy and the first song on the second cassette "Geet Ghazals" Ilzaam diya ho moujon ko" presents the philosophy of ' Syadavada' (qualified assertion). The poet is a rikshaw-puller of Ahmedabad.

"Din khoon ke hamare" has a patriotic flavour replete with Urdu and Hindi couplets. Music is classical-based (Bagesree and Jogia), with a minimum of instruments imaginatively used.
"Soja dil Soja"' based on the permanent favourite Yaman, is a lullaby of sorts. The oldie-goldie touch has given by Chandra Kant Mulanj who is also the lyric-writer. "Pyara Watan Hamara" is also his number "Jaag Tujhko door Jana" is written by Mahadevi Varma, the mere of Hindi poetry. " Mera shap harega koun ? " written by Pran Hari Chakravarti has a sense of gloom.

Prof. Toliya is the sole singer who also gives a commentary before each song. Selection of poetry is good, and the musical score sober.

Very recently released is a two cassette-set of a live performance at Surat. The audience being Gujarati- speaking, the numbers are in that tongue and bring the essence of the land to you. Sometimes folksy, sometimes classically inclined, some devotional, some satirical, they impress, "Girava re gun" "Jhootha devmanave" "Kaya ne Kotde", Toran thi var", Ab hum amar bhaye" "Kya ho gaya hai shahar ko"' and " Vidai vela avi" are worthy of special mention. The last song, based on Bhairavi as the practice goes, is especially appealing. Lovers of quiet music will find these cassettes compelling. They are available at Vardhaman Bharati, 12, Cambridge Road, Bangalore-8.
(THE CITY TAB : 08.11.1987)

3. AN EVENING FOR "BHAJAN –LOVERS"

Bhakti or devotion is the soul of Bhajans, songs sung in reverence to the Creator. A mood of total surrender pervades the bhajan. There was a time when bhajans were confined to the sacred precincts of a temple, and its religious fervour could be felt only when the devotee sat before the idol of the Lord. Not any longer. Singers of repute, like Pandit Paluskar and Pandit Omkarnath Thakur, set a new trend and brought the

bhajan out of the temple to the concert hall. And, now, bhajans form an important part in the reperto singers. It is no longer just the tailpiece of a classical concert.

There are many names that take credit for elevating the bhajan to such a high status, important a them being Purshottam Das Jalote, father of the famous Ghazal singer Anup Jalota. Both father and son a perform for the religious minded in a concert of devotional music on August 9 at 6.30 pm at Chow Memorial Hall. It will be the first time that the father and son team is performing together in the garden city.

Sri.Purshottam Das Jalota is well-known to lovers of bhajans. He has been the 'Raj gaayak' or singer of Uttar Pradesh. He trained his son in the art of singing, taking him with him wherever he perfor Anup, thus, learnt the intricacies of music at a very early age. But, Purushottam Das Jalota was convince his son's hidden talent only when he heard him sing a bhajan (the famous "Thumak Chalat Ramachandra front of a huge crowd of listeners in Lucknow. Anup was then only seven. Thereafter, Purshottam concentrated more on developing his son's singing skills. Anup bagged awards and appreciation (he stood in an All India Music Exam) from the discerning, but he still had a long way to go, in 1974, when he cam Bombay, all that he could get in the name of a job was that of living. So he sang Ghazals and Bhajan private gatherings and gave music lessons. Four years later, Music India signed him and launched him into arena of Ghazal singing, when, with the advent of Ghulam Ali abd Mehndi Hassan, the Ghazal bug bit Indian music bugfs. Soon Anup Jalota was a household name. He hasn't looked back since then.

But, he did not limit himself to singing Ghazals alone, and carried his father's tradition ahead by sing bhajans too. It is his idea of serving people, and he believes bhajans can spiritually uplift people. His devoti songs were equally well appreciated and earned him the title of 'Bhajan King". His Bhajana LPs sold as wel his ghazal records, and he can now boast of 60 gold, platinum discs, and achievement that earned him entry in the Guiness Book of Records. But Anup gives greater weightage to the 'Raseswara Award' give him by the Sur SIngar Samsad of Bombay, an award held exclusively by Satyajit Ray, Lata Mangesh Pandit Ravi Shankar and Ustad Bismillah Khan. The credit for Anup's laurels goes to his father, under wh guidance he made his entry into the world of melody, and he enabled him to rise to great height (So much that he now provides music for the songs his father records).

Their performance in Bangalore will be held in the August presence of Sri. Shankaracharya of Sring and the funds collected will be donated to the latter's mutt.

Parul Toliyta.

(The City Tab, Aug. 9-15, 1987)

4. FROM PUNJAB WITH LOVE

(Smt. SARVAJEET KAUR)

Her voice has a typical Punjabi flavour. The deep, earthy tone has the capability of presenting with ea fervour the appeal of a folk tune as well as the simple elegance of ghazal. Known as Sarvajeet Kaur, singer from Jalandhar doesn't have the solid foundation of classical training to aid her, but an inherent affi towards music has provided her with good control over her voice, and helped her make steady inroads into world of music.

She sang even as a child. It was during one of her performances at a school function that as a family friend spotted her and encouraged her to take to singing seriously. She made her first appearance on the radio in the Yuvavani programme, at Jalandhar. Soon after, she joined a Song- and- Drama troupe led by Ravi Sharma, who is now her husband and a well known music director of Punjabi films.

Sarvjeet has lent her voice for several actresses of the Punjabi screen. Her songs in Mamla Garbar Hai, Gabaru Punjaba, Anank, heer Sayal, Uccha Pind, Lalakara, Chchora Haryana ka, Chadar Babe Nanak di, Maine De Vanjare and Kachdi Mundre have won wide appreciation. She also has a few cassettes to her name- Sarvajeet kaur's Koka, Sarvjeet Kaur,s Folk Songs, Bauji Gal Mukvi and one album of folk songs with HMV with the promise of another to be released soon. She also sings on TV, at private and public functions, both ghazals and folk melodies that include Pahadi, Haryanvi, Rajasthani and Gojari ('folk compositions of Srinagar) and, of course, Punjabi. Her service to the music world has win her the Mohammed Rafi Award, and she is soon to get the Kalasree award.

The mother of two school-going children, Sarvajeet's only desire is to better her style of singing, and for this she has begun taking lessons in classical music from Charanjeet Ahuja of Delhi. She also believes that listening to other good artistes is a form of training in itself, and spends her free time listening to maestros like Mehdi Hassan Ghulam Ali.

Sarvajeet is in town singing at Hotel Ashoka for a show titled Mehfil-e-Yaraan, evoking effectively the atmosphere of traditional Punjabi music with the help of a minimum number of instruments like the harmonium, dholki and the matka, she is now preparing to win over the Russian audience during her proposed tour to Moscow being organised by Indian Tourism Development Corporation.

Parul Toliya.

(The City Tab, Sep. 13-19, 1987)

5. A RARE GHAZAL TREAT

Ustad Aslam Khan's first ever performance in Bangalore turned out to be a memorable occasion.

It proved his amazing grasp over the classical in medium and his ingenuity in applying it to ghazals, giving it the form of a true ghazal, which according to him, loses its essence if ascribed a light tune.

Aslam Khan impressed the audience with his very first number, the tricoloured ghazals based, on Sohini, Marva and Lalit, Aahat si koi aaye, Setting the mood thus, he picked up speed with the catchy Yaman piece, "Mere Kati se pehle" and went to an appealing Bheempalas composition 'Dilgaya' the Megh Malhar influenced 'Phoolon Ki rut and the Shankara-based 'Kuche mein tumhare' were pleasing while EK Mehakta hua khat, turned in Gurjari Todi, was hunting.

Jaunpuri- based ' Paagal Nazren ' was equally impressive.

The veritable fusion of the deep classical and the Ghazal styles, the melodies solo bits on the Swaraleen and the Guitar, and 'Aslam Khan's virtuousity left the listeners spellbound.

That he believes in maintaining the high standards of Ghazal singing was evident from his choice of high quality lyrics. Of the poor attendance to the show, it can only be said that the city's Ghazals lovers missed something.

(The City Tab Sep. 6-12, 1987)

6. HIGH-STRUNG VEENA MAESTRO

"Music is life to me", says a well-known Veena exponent Sri. R.K.SURYANARAYANA, also
"Rhythm King" by friends and associates. "It has been in my family for generations, and it is my life's miss
keep the tradition alive," says he.

Son of noted Veena maestro Vainika Praveena, Sri. R.S.Keshava Murthy, Asthana Vidwana
earst while Mysore Durbar, Suryanarayana stepped into the world of music at the age of seven, when he
his first vocal concert in public and won all-round appreciation. But at 14, when his voice underwent a ch
he decided to learn the Veena and relate to music lovers through the melodious strains of this str
instrument, the existence of which can be traced back to the Vedic era, 4000 years ago. The Veena us
Suryanarayana is 300 years old, which his father handed down to him, along with the art of playi
Suryanarayana put in 18 hours of practice everyday, and concentrated on mastering the instrument
Goddess of Learning, Saraswati, with whom the Veena is associated, must have been pleased at his e
for within a year, he was ready to present his art to the music world. Hailed by the critics as a " prodigy o
Veena" he considers himself fortunate to have his father as his Guru. Sri.Keshava Murthy was a master o
Carnatic and Hindustani styles of music as well as Western music, having undergone a course in it. To
goes the credit for improvising on the traditional seven-stringed Veena. In order to improve the tonal qua
instrument and to give it greater volume (there were no microphones at that time), Sri. Keshava Murthy a
17 more strings, making it a 24-stringed instrument. Thus, his 'Gayathri' Veena has 4 strings for rhythm
melody and 16 for sympathetic vibrations. It took suryanarayana 12 years of rigorous practice to maste
special Veena. Surprisingly, no other instrumentalist has tried his hand at this unique instrument.

Suryanarayana has performed all over India and abroad; in Radio Sangeeth Sammelans an
National Programme of music on Television. His efforts made the Veena popular in the western countrie
middle-east and other Asian countries. In recognition of his services to the world of music, he was give
Karnataka Rajyothsava Award in 1976 and in 1978, with the "Kalaimamani" award by the Tami
Government. Earliser, in 1962, the University of AndhraPradesh conferred on him the title "Kalapurna Va
Vidwan" Among the other titles that he has received are Bharatha Vainika Ratna, Gayathri Veena Vivasva
Nada Jyothi, Swara Samrat, Veena Samrat, and..... so goes the long list. Despite these achievem
Sri Suryanaryana remains humble : " I consider myself still a student of music. There is a lot I have to le
That being his attitude, he also listens to other artistes. He finds all kinds of music melodious and believe
a true artiste has no prejudice against others art. He has read a lot on the Vedanta philosophy a
particularly interested in classics. He has also done a stint in films, having acted in "at a true artiste ha
prejudice against others' art. He has read a lot on the Vedanta philosophy and is particularly interest
classics. He has also done a stint in films, having.

He is to be honored on August 8 by the Revathi Bharathanatyam Insititute at the Chowdiah Mem
Hall for his dedicated service in the field of art.

Parul Toliya,

(The City Tab, Aug. 9-15, 1987)

7. Sursagar's Yuva Sangeethotsava

YOUNG TALENT

India has a rich heritage of classical music in both its distinctive styles of presentation-Hindustan
Carnatic. And there is no dearth of talent, either. Often, we are deprived of the opportunity of hearing t
artistes because of lack of exposure. Sursagar is a music institution trying relentlessly to fill this gap. This

for Hindustani music, founded in 1982 by a few music enthusiasts, regularly presents young, talented and upcoming artistes. This month, Sursagar is coming up with a Yuva Sangeetotsava in the garden city, where talented artistes below the age of 24 years will be featured. Trained under veteran musicians, these youngsters have already made their first impressions in the music-world, which is proof enough of the potential inherent in them.

This festival has been given financial assistance by well-known vocalist and 1986 State Award-winner from Bangalore, Smt. Lalitha Ubhaykar. Her desire to aid young artistes on their path to recognition has its basis in the loss of her only son Devnandan, who himself had great affinity for music. The festival is named after him, and is an attempt by Mrs.Ubhaykar to overcome the grief brought about by his untimely death. She strongly believes that absence of proper support and encouragement leads to disillusionment for the artistes and hence more such music festivals ought to be organised.

The Sangeetotsava features six young artistes, both vocalists and instrumentalists;

Kumari. Sumathi is a classical vocalist and a disciple of the eminent musician Pandit Ramarao. V.Naik. At 14, Sumathi already has on record two concerts.

23-year-old Shubhendra, who plays the Sitar, is the son of noted Sitarit st Pandit N.R.Rama Rao and a disciple of none other than the world-renowed maestro Pandit Ravi Shankar. Trained in the austere discipline of the hoary gurukula system, Shubhendra has already exhibited his talent in a few concerts and has also cut a disc with his guru.

Shantaprasad Upasani, aged 18, is a student of classical music and has made his mark in various music festivals. This engineering student is taking his music lessons from Pandit S.C.R.Bhat and Pandit K.G.Ginde, and is considered a bright prospect in the classical field.

Rupak Kulkarni is 19 and a student of the veteran flutist Hariprasad Chaurasia. This talented young man is a Sangeet Visharad in flute, and a winner of several awards in music competitions. He has been seen giving support to Panditji in his public performances.

Sangeeta Shankar is a well-known Violinist and the daughter and disciple of Dr.N,Rajam. Her mastery over the instrument has won her appreciation in India and abroad. She also has a cassette to her credit. At present, she is a Research Scholar of music at Banaras.

Rashid khan, a vocalist is a promising youngster. He has been under the musical guidance of Ustad Nissar Hussain Khan of the Sahaswan gharana. He is a student of the ITC Sangeet Research Academy in Calcutta.

Accompanying these artistes on harmonium will be kumari Subhra Guha who is a student of Sri.Sunil Bose at the TTC Sangeet Research Academy, Calcutta. On the Tabla will be 18-year-old Yogesh Samsi, son of Pandit Dinkar Kaikini and pupil of tabla virtuoso Ustad Allah Rakha Khan. Abhimam Kaushal and Ramkumar Mishra are the other two percussionists, the former a disciple of Ustad Sheikh Dawood Khan and the latter of Pandit Chhote Lal Mishra.

This wide variety of artistes promises to make this festival a programme worth - attending. It is to be held at Guru Nanak Bhavan, Queen's Road Cross, on August 22, at 6.30 p.m. and on Sunday August 23, at 10.00 a.m. and 6.30 p.m. The rate of admission is a minimal Rs 10 and will be valid for all three sessions. Tickets are available at K.C.Das, St. Mark's Road, Canara Union, Malleswaram, Aruna Musical, Basavangudi. Buses have also been arranged after each session.

Parul Toliya
(The City Tab, Aug.23-29,1987)

8. GHAZALS GALORE

Ek Baar Milo Humse, a CBS presentation, is a compilation of Ghazals and Geets sung by the inim Salma Agha, who rose to fame with her 'Nikkah' songs. The musical score for this album has been provide a Bobby who has churned out tunes based on 'popular' music. One song, however, has been tuned by B Lahari which is the Piece de grace of the album. Taken from the film 'Kamla' the song Aaj Phir Aaine ne (a tail end of the album) is the call of a disappointed hear indulging in introspection. A departure from the Bappi Lahari style, it is noteworthy for its simple yet appealing tune. The other presentation Jahan Hum A title song and Tu Pyar Leke – have filmy, but catchy tunes. Jab Shaam Ke Saaye is appealing melancholy and is well-rendered by Salma. So is Muje Tune on Side B. Tu Bas Gaya Hai is a mixtu Western and Indian tunes, and Jhoom Utha vibrates with its earthliness. A good piece for Salme fans.

Uttar Dakshin : This Deepali Arts film has typical Laxmi-kant-Pyarelal music. It has no extraordinary as far as compositions go, except one number – Us kashti Ka Kya Hoga – sung individua both Kavita Krishnamurthy and Mohammed Aziz. Anand Bakshi's lyrics are good, and the intervening mu interludes remind one of the Utsav fare, which was melodious to say the least. Kavita is appealing and Aziz has mounded himself in the Rafi genre. For lovers of pop. There's Thodis, Aag. On the whole Dakshin is ordinary fare, and does not grow on you, as Jackie Shroff prophesises in his reaction to the music (printed on the jacket cover).

'Fankaar', meaning singer, is a presentation of Ghazals by Nirmal Udhas, brother of the famous Pa Udhas. Nirmal has yet to climb the ladder of success, and, for this, he will have to develop a style of his At the moment, he seems to be following in his brother's footsteps. The musical score of Fankaar has credited to Nirmal himself.

Through purporting to be an album of Ghazals, the essence of Ghazals is strangely absent compositions, in both its lyrics and music. The fare leans more towards the fast paced to catch the fancy masses. Many numbers have a filmy edge to them. After the fast moving Chaand Ko Nikalane Do and P Ki Der Hai, Nirmal quietens down in Patthar Huwe Sharab Peete Hai, minus the intoxication expected Sharaabi. Many of his couples seem a rehash of Pankaj's earlier compositions. This with its passable and fairly straight music, Fankaar remains an ordinary album.

Another CBS presentation Radha Mohan claims to be an album of love songs. Those looking fo entertainment need not fear though, for the album has nothing to do with the sublime love of Radha Krishna, neither is it a reverential declaration for the duo. This album of Kannada songs offers you the tapping kind of music, set, as it is, by the well-known Bappi Lahari, in his typical Western style. He has aided by Suresh in the musical score. Malayasia Vasudevan and Chitra are the crooners, and lyrics Hamsalekha and Ganapriya, who rely more on the popular appeal of modern lingo. What the songs get to the listener is anyone's guess, but for the lovers of disco music, this is a good piece. The notes number seem repeated in another but it appeals nevertheless. Chitra seems to be moulding her melo voice along S. Janaki's lines. Is Vasudevan trying to mime S.P.Balasubramaniam ?

Izhaar, an album of Ghazals composed and sung by Aslam Khan is his second recording for CB first being Charagh (meaning lamp) which definitely lit up his path to success. Aslam Khan is a ve Ghazal singer and has been in this line for over two decaded.

Izhaar means declaration of the finer feelings of the heart. Aslam khan has done so in his most melo manner. All his compositions have the classical touch, and the various instruments like the Guitar, Sit Violin have been imaginatively used to suit the mood of the six different Ghazals. Beginning with the Sa based Phoolon Ki Ruth Hai, going on to the sowlful Dil Ke Sehra Mein, the complex Jo Guftani Nahin o A, Aslam Khan impresses. Turning over, Paagal Nazren with its catchy rhythm, Dil Ke Nazdeek and th Thham Gaya Aankh se, vibrating with pathos, leaves their mark. In short, izhaar is a collector's item, for Khan is undoubtedly a good artiste.

Parul P. Toliya

9. FLYING HIGH WITH AZIZ

TALAT AZIZ

("The Ghazal has become a fad, and a lot of singers without formal training have jumped on to the bandwagon, but not all of them can last".)

A poet once said,

"Sirf Alfaz hee maani nahen karte paida

Jazbaat-e-khidmat-e-fan ho
to ghazal hoti hai."

Meaning that mere construction of words is insufficient for a piece of verse to be called a good ghazal. It also requires a wealth of feeling and an attractive style of presentation. This holds true even for the artiste who composes and sings these verses. For, it's the melody rising from the vast ocean of intense sensitivity (of a true artiste) that tugs at our heart-strings and makes a lasting impression.

Talat Aziz one of the best ghazal singers around today, has this very special quality and much more. He has a silken – smooth and rich voice, which, besides being melodious, is also versatile. He has years of rigorous training in music behind him, and a vivid imagination, coupled with artiste genius, that brings to life the varying moods of a ghazal, uplifting the listeners to heights of ecstasy or opening before them the colorful vistas of romantic fantasy. His wide range of stylistic expression captivate and his compelling stage presence impresses, enhanced by his debonair good looks mysterious brooding charm and a towering six-foot-plus height. And, more important, he's modest. and humane, qualities that appeal to another human.

Talat is one of the artistes connected with the re-introduction of the ghazal wave that took the country by storm a few years ago. For, though an integral part of the Indian cultural heritage, the ghazal had seen oblivion after ghazal queen Begum Akhtar's death. In the late 70s, eminent Pakistani singers, Mehdi Hassan and Ghulam Ali, and popularized it, and a few Indian artistes, including Talat carried the art further, giving it the pride of place it now enjoys.

("We have to unlearn some nuances of classical music since ghazal is an entirely different art")

Born in Hyderabad on May 16, 1995, this Taureen had music in his Soul. His parents were connoisseurs of fine arts. His mother Mrs. Sajifa Aziz is well known in the Urdu Literature circle for her writings.

His father Mr. Abid Aziz, has been his main source of encouragement and support. As a student, Talat gave as much importance to academics as he did to music, and did his Senior Cambridge. It was after his graduation in commerce that he seriously pursued music. On one of his musical tours abroad, he encountered the famous ghazal exponents Mehdi Hassan and Ghulam Ali, and they encouraged him to harness his talent. Back home, Talat learnt music from renowned duo comprising Faiyyaz Ahmed Khan, and later became the 'shagird' of Mehdi Hassan, under whom he mastered the intricacies of ghazal-singing and soon proved his worth, rising to dizzy heights of popularity and acclaim. In his album, recorded for MIL, he sang under the direction of that seasoned ghazal exponent Jagjit Singh. Then followed a spate of albums, prominent among them being Images (double), Talat Live, Best of Talat, Ehsaas, Suroor, Saughaat (double) and the latest and most talked about double album Tasavvr, which is also recorded on video, and has Talat himself enacting his songs.

On one of his recent visits to the garden city, his views on his art form were elicitied. Excerpts:

How does training in classical music help ghazal-singing? Do you have to unlearn anything?

Such training helps train the voice and makes it basically fit. It also provides an in depth knowledge of mus which is very essential for any singer. And, yes, we have to unlearn some of the nuances of classical mus itself, since ghazal-singing is an art entirely different from the classical.

What do you think of the ghazal scene today?

The ghazal has become a gad and a lot of singers without formal training have jumped on to the bandwag but not all of them can last, because it is genuine potential that eventually stands the test of time. There is shortcut to popularity. One has to undergo all the rigorous of formal training, and also the pain and bitterne that one encounters the path to recognition.

Do you agree with some critics that the ghazal era is over?

No. I wouldn't say so. How can it be over? The interest in ghazals isn't a passing phase. As long as listener, be it the elite or the common man appreciation music, ghazals will live on.

What is your idea of a good ghazal or rather what would you look for in a lyric?

Verses that have a death of emotion in them attract me most. Only such lyrics can bring out the feelings o artiste, help him identify with it and effectively convey to the listener its beauty.

Do you believe in playing to the gallery?

Depends on what you mean by the gallery. It differs from one place to another.

What are your views on the government's policy of banning artistes for performing in countries with who has served ties?

It is absolutely wrong on the government's part to do so. Even otherwise it does not support the artistes in manner, so on what basis is they banned?

What is you prediction for the future of ghazal singing?

Good, bright.

on your success. . .

it is absolutely ice to be known, but I accept things as they come.

Besides singing. Talat's interests include listening to Stewarts like Ameer Khan and "all kinds of music pleases the ear, including Western music, so long as it is not noise". As a student, he read a lot of fiction books on astronomy. Serious films interest him, and relaxing in the company of friends is what he forward to most. We may soon see him on the silver screen, but as far as music is concerned, he would compromise on either its quality or the time required for it.

Talat fans and those uninitiated into the ghazal scene can see this for themselves when he perform Chowdiah Memorial Hall on the 30th of this month. The show is being organised by Mrs. Roma.S. Franc the Vanity Beauty Herbal Parlour, in aid of the Church of the East, Bangalore Parish. Rates of admissio Rs. 100/- , 60/-, 40/- and 25/- and the tickets will be available at West end Holiday Inn, Nilgiris, Park Av Sweet Chariot, Cliftons, Jean Joint, Topaz and the Venue of the show.

Parul Toliya

(The City Tab, Aug 30-Sept 5, 1987)

10.Mozart of Mandolin

The City Tab Dt. Jan 24-30, 1988

V Srinivas is an instrumentalist well-known for his command over the Mandolin. He is the first artiste to play Carnatic music in this stinged instrument resembling the guitar. Like the guitar, the Mandolin is of Western origin. Srinivas' early mastery over the instrument added on his name the child prodigy tag.

A native of Palakol in West Godavari District, Andhra Pradesh, Srinivas first heard the Mandolin when he was six years old. Attracted by its sound, he asked for the instrument, which his father, himself a musician promptly brought. Knowing well the little boy's musicial learnings, the father Satyanarayan encouraged him. Srinivas then joined a music party being run by Satyanarayan's music teacher Rudraraja Subbaraju, who, spotting his flair, put him on to Carnatic music. This Srinivas did under his father's guidance and developed his ability, practising for four to five hours everyday.

He gave his first concert at the Sri Tyagarajaswami Aradhana Festival in 1981 in Gudivad, Krishna District. The same year he participated in the Music Festival organised by the Indian Fine Arts Society, Madras, where he now stays. Meanwhile, he joined the orchestra of S.Rajewara Rao the film-music director. He also performed on stage now and then. His expert handling of the mandolin won him acclaim everywhere and in 1983, the music academy of Madras presented him with the 'Special TTK Award'. Some more titles followed, namely 'Mandolin Samrat' conferred on him by the Tyagaraja Gana Sabha of Palakol; 'Sangeetha Bala Bhaskara' conferred on him by M.S. Subbalakshmi on behalf of Sri Sankara Mutt, Madras. 'Sangeetha Choodamani' given by Sri Krishna Gana Sabha and conferred by Lalgudi Jayaraman in 1985, the international year of the Youth. Sri Rajalakshmi Foundation of Madras gave him the 'Swarakishore' title in 1985 and Andhra Pradesh, Kalavedika the 'Andhra Ratna – Kalasaraswati' title in 1987. He also received the 'Nada Sudha Nidhi' title from Kalaranjani, Madras, the same year. He has also been the State Artiste of Tamil Nadu for three years.

Srinivas has toured abroad and participated in various festivals. Prominent being the Jazz-Feast in 1983 in West Germany, the Festival of India in France in 1985 and the international Music Festival in Mexic in 1987. At all places he impressed the press and public with his music.

A mandolin normally has eight strings, but Srinivas initially used just four of them as it suited the Carnatic style best, and later improvised it by adding one more string. His is a five-stringed special instrument. At 18 today Srinivas has 13 recorded albums to his credit. Giving most of his time to music, he studies privately and is preparing for his matriculation this year.

He enjoys listening to all kinds of music be it Hindustani or Carnatic and make it a point to attend all concerts when in Madras.

He is also desirous of experimenting on his strings. On stage he gives in to spontaneous playing.

This young musician feels he has a lot more to learn and achieve. Going by his record, one is certain that, so play on Srinivas, music definitely is food for achievement.

Parul P Toliya

11. "I Get High on Music"

Fusion is fun, because music itself is an antidote,
a stimulant. I play music to get a high and a have
a good time at it. One way for music to travel
across the oceans is to collaborate with music of
other countries, But this should be limited to the
folk or light music, not the classical. Because
classical music is a rigid discipline that allows no compromise.
And fusion calls for compromise.

Zakir Hussain. The young, energetic not to forget charming, percussionist, who is 36, is considered legend in the land of rhythm. Both connoisseurs and laymen prefix his name with Ustad and Pandit. But as hear him play his table with gay abandon, the beats always in place and a look of pure joy on the child face, arising no doubt, out of his total involvement and enjoyment of the music, you hardly feel like calling an Ustad. The feeling is reinforced when you try and gause him as a person in an informal session reaches out to you as an ordinary person, as a friend who has always known you. No, there's not 'Ustadish' about him. If at all, this aspect is limited to his art, his technique of playing. Now, that 's wizard The art of perfect rhythm flows through his nimble fingers, that manoauvre every beat with great ease, so m so that you begin to think of it as a child's play. He makes a good companion to the main artiste, not merely accompanist.

There's always been this element of uniqueness about him. Born to the 'numero uno' Hindus percussionist Ustad Alla Rakha of the traditional Punjab gharana of percussion, Zakir was the first male chi the house and his father wanted him to follow in his footsteps. So he held the little baby in his hands whispered percussion syllables in its ears. That was lesson one. But Alla Rekha never did force young Zak learn his rhythmic art, rather left Zakir for the first five-six years on his own, to see if the interest in music emergeon its own Zakir did what he felt like and this also included listening to his father's disciples. That lesson two. Lesson three included learning the table from the disciples themselves.

He first performed in a school concert at the age of seven. This was when his formal training began Alla Rakha was now certain of his son's interest and flair for playing his instrument. Zakir performed on professional concert stage when 12 years young. Today after 23 years in the field of classical music. Z Hussain calls himself an 'oldie' a 'vetern' who has been through all the ups and downs, joys and frustrati that are a part of a musician's life.

To an on looker it does seem as if being Alla Rakha's son was a great advantage. Acceptance well-known artistes was always present to lend a helping hand or so it would seem. Can there really have b frustrations? Let's have it straight from the horse's mouth :

At 11 or 12 playing on the concert stage was a lot easier. People watching me said, isn't he cute ? applauded. The art of playing is important, but in my case the age factor was an added incentive for audience. I could do no wrong, but at 16, it became a bit difficult. They expected the precision of a 25 year from me. This brought me, bang, down to hard earth. Not knowing how best to cope with the demands pu me. I began learning different music. I won a scholarship to the U.S. for further studies in the World M Course. I realised that if I went away, I would have time to be by myself, improve and mature. And I went aw

"At 17, I played with Pandit Ravi Shankar Meanwhil learning the music in different parts of the wo incorporation its newness in my style. Ustad Ali Akbar Khan was then in California. He made me his permane tablist. I was flattered. The learning process continued and I tried out new things. This period helped me a maturity and brought me in the lime-light too. Two other artistes who gave me sufficient rein to experim even take over a concert are Pandit Hariprasad Chaurasi and Pandit Shivkumar Sharma. With their he developed the total quality and improved the sound production on the tabla. People think I have had a meteo

rise to fame, more because of my father. But the fact is that he never once recommended me to anyone. He felt it would be more lasting if I made it on my own so it has been a lot of hard work.

Apart from touring Europe and the Orient for concerts, I teach percussion music at Pensylvania University. Recording my experiments on to tracks and acting in films are my other interests".

His fans will remember his appealing portrayal of the Indian in 'Heat and Dust' screened in India a few years back. He is a well known actor on American TV too. His music group Shakti is well known for its captivating music. He has roped in L.Shankar (Ghatam) Balasubramanyam (Veena) John Mclaughlin (Guitar) as part of it.

What is the trend of Indian classical music today as you see it?

"Listeners of music are increasing in number, so is audience participation, which is truly inspiring for the artiste.

Indian classical music is for the classes – there need not be mass hysteria, as in the popular kind of music. But the one disturbing factor is that there is an overdose of music. People could tire of it soon and then it might become like pop music, that comes and goes and can't be lasting. India is No. 1 in music today and the world looks to India for this highly developed art. It's quality must be presented".

Having learnt Ethnic musicology (music of the third world countries) and having spent a lot of time in the U.S., one would expect him to go all out in his advocacy of fusion in classical music. But his answer surprises:

"Fusion is fun, because music itself is an antidote, a stimulant, I play music to get a high and have a good time at it. One way for music to travel across oceans is to collaborate with music of other countries. But this should be limited to the folk or light music, not the classical. Because classical music is a rigid discipline' that allows no compromise. And fusion calls for some form of compromise. Classical music should be left alone. Through it does appear that fusion music is here to stay. The world has given it to us, apart from Bonsai plants".

What about fusing the Hindustani and Carnatic styles since they have a common base?

"Yes our styles are similar – the same ragas are given different names ; the tale system is universal, only the style of executing its approach differs. We can have a Carnatic and Hindustani musicians play together, but the systems cannot be combined, because of the rigidity in discipline I mentioned earlier. The only thing possible is 'Jugalbandi.

But can't we find middle – of the road way somewhere? We need not compromise on quality or purity, just create something novel.

"I" ll tell you why it isn't possible – classical music tradition is our roots. Thumri, dadra, Kritisi: alaap, pallavi are its branches. If we try to break these roots the tree falls. If the two were fused and if this proved successful, everyone will have to play or sing it. What will then happen to the tradition? We have seen it happen with the Dharupad style the purest form of Hindustani classical music sung in temples. This was combined with the music of iran and Turkey to creat the khayal. This form so caught the fancy of musicians that now Dhrupad has passed into ovlivion almost. We have just five to six Dhrupad singers, where as these are hundreds of Khayal singers. The pakhawaj tradition too has disappeared. Why allow this to happen? For fusion let's draw on our roots, derive from it, and not destroy it".

Have you played the mridangam?

"Not on stage, no, on my own, yes. I have played duets with Palghat Mani Iyer, the greet god of music and have taken a few tips from him. Palghat Raghu Shivaraman are fine mridangists".

Would you say the Indian government is doing sufficient to encourage the art of music and the artiste

"Indian government is the only one that nationally recognizes music, and gives Padmashree awar State musician status and monthly stipends to artistes. We also have government – sponsored music fes True, we do not have music unions that set up an artiste for life, but Indian musicians get due respect a artiste for life, but Indian musicians get due respect and artiste for life, but Indian musicians get due respe and artiste for life, but Indian musicians get due respect and consideration and all kinds of help, including fr air tickets",

Who is your ideal in music?

"My father, He's legend and a very simple man, with a clean heart that knows little about the world want to be like him and gain the same respect of fellow musicians that he enjoys. Maybe I'll have it at 65....

Parul Toliya
(The City Tab, Aug 30-Sept 5, 1987)

12. REDISCOVERING CLASSICAL DANCE

For Hema Govinda Rajan, classical dancing is her life's she has been Bharathatyam field for over th decades now, initially, it was the thrill of wearing costume and jewellery, and performing on stage that attracte her to the art-form, but when she realised there was a lot more and more involved in it. The practical aspect the dance, she learnt from Gurus Smt.Raji Narayana, Kittappa Pillai and late smt. Anjali Merh, and t theoretical aspect from the available text on dance because she was desirous of complementing her practi knowledge of the art with a sound theoretical background.

She now holds a Doctorate in dance, her thesis being 'classical dance of Karnataka as represented the Art forms' Prior to this, she worked as a Research Assistant to her Guru Smt. Anjali Merh in E Department of Dance at M.S.University, Baroda and was also the Cultural Correspondent for The Times India, Ahmedabad. She has also contributed research papers on Art, Art History and dance, to various bulletins and journals.

Her dance lessons continued as did her performances in prestigious art festivals in India and abroad some of these places, she also gave lecture-demonstrations, conducted workshops and lecture schedules the music college, Madurai and IIT, Bombay. She has also imparted training to Virginia University students summer courses at Mysore University. She is now doing post-doctoral research on the "Folk Tradition of In Dance", besides coaching students in Bharatanatyam at Bangalore.

Her academic achievements include a post-graduate degree in French and teaching assignments St.Cavier's College, Bombay and a post-graduate Diploma in 'Ancient History and Archelogy'. She is interes in photography too and has a basic knowledge of vocal music, sufficient to help her conduct Nattuvangam her students and guide the orchestra whenever a new item is composed.

She recently performed at the Indian institute of World Culture, where the audience got more than glimpse of her impressive hold over the medium. She weaves grace and imagination into the intricate patt of dance, setting the stage, before every presentation, with her simple, yet vivid, explanations of forthcoming item.

Her deep study of the texts has uncovered a few surprisingly facts, which were revealed during our chat together. This is what she has to say: - "What is presented today as classical dance is not the traditi

orm of dance at all. The dancers today take very little inspiration form the ancient texts. Passage of time and he passing away of past masters led to a total ovlivion of the ancient dance-form. We have either not worked hart on the available texts, which heal comprehensively with all aspects of dance, or have been unable to understand them. The main aspect borrowed from Natya Shastra, which is the most authoritative text on Dance, Drama and Music, is the 'Angika abhinaya' or body movements. Thus, we see a newer form of Bharatanatyam today and a difference in traditions, past and present. I accept that my dance presentations are so different from the present-day forms. We ought not to call to-day's Bharathanatyam classical in the traditional sense. It would be better to call it neo-classical".

Isn't it possible to incorporate whatever the ancient texts tell us into dance today?

"Incorporating would be difficult because the tradition has been broken somewhere. But, with deeper tud, it is possible. That is what I am trying to do. Authenticity in tradition comes by adherence to texts. nowledge of Sanskrit would be advantageous'. As translations are not readily available".

Have you tried any innovation in items you compose?

"I prefer sticking to the existing tradition, as it appears aesthetically satisfying to me. Though, I have anced on abhangs and Bhajans, which is not normally done. As for innovation, I do it, keeping the main amework of Bharatanatyam in mind. As I said earlier, going back to the past forms is difficult because of the opholes. But, I am planning to bring out an entire 'margam' or repettoire which will fall back on the ancient assical form. That's where I might turn to my research.

I have been involved in many innovative compositions. We performed on Adi Shankaracharya's oudarya Lahari' shlokas, when I was with my guru Raji Narayan. At M.S.University, we represented kshitar's- -- ---'Nawagraha Kritis' using the Abhinaya-Darpan technique. Smt.Anjali Merh composed the me verses in Hindi for the benefit of North Indian audiences using the Bharatarnava technique. Our novations were conventional in format".

Parul Toliya
(The City Tab, Aug 30-Sept 5, 1987)

13. Geets, Ghazals and Bhajans

BS presents you with yet another crop of leases, beginning with a ghazals and geet album by Surekha thari, a new addition to CBS' roster. Titled 'Tanka' this album is supposedly an expression of the artiste's eliness. But the numbers, ranging between slow and fast, somber and lively, make and break the lonely nosphere between them.

rekha has the makings of a good artiste and her presentations indicate good grounding that needs to be rfected. The lyrics stay away from complication and depth and the music, by Satyanarayana Mishra, is erage, but two numbers, Hum unko bhool na paye" and "tanha mujhe ranne ki" stand out,

OUR India" shouts the title land calls the music 'Apna Sangeet' but it is essential that we first decide what music really is and then debate on the title. Meanwhile, know that the music is of the racy kind and has an sortment of instruments filling the background.

e album should interest those who know and follow Punjabi for that is the language content. S.S.Gill, .Sharma and A.S.Kang lend their voices, sometimes accompanying one another, at others, going solo. ey take credit for the musical compositions too. The album keeps you entertained but whether it really takes through India is a moot point.

"MERE Saheb" is proof of CBS' serious intentions of multiplying its repertorie. A compilation of 'shabad Nanak devotional songs, it has been sung by Aravindra singh and will appeal to the religious minded.

Aptly beginning with the morning –time Todi, the artiste keeps to the classical generally but also thr lighter compositions for variety. He has a tolerably good command overhis voice. 'Mere Saheb' will m good companion to those who like a bit of devotion everyday.

Yet another devotional is 'Shan 'e' Mohammedi sung by Ghaffar Tanveer, with lyrics by R Secunderabadi and music by Abid Shah. The album creates a suitable atmosphere with its minimum instruments and good orchestration.

The jacket cover is designed for instant attraction and also carries the singer's picture besides a pilig centre.

'HITS of Suresh Wadkar' contains some of his pleasing numbers like 'Saanj Dhale' (from Utsav) that nev to impress due to its musical content, "Aye zindagi. Gala laga le''(from Sadma) written by Gulzar and sco illaiyaraja, and 'Aur kya ahead wafa' (from Sunny) scored by R.D.Burman. There are two pieces Kalaakar-"Deep jalaye jo geeton ke maine" and main door chala" jaoonga' one from Jalwa – Duhai Duha from savere wall Gaadi – " Bin Payal Ke'' and three lesser known ones from Yaar Kasam ("Kasam mer ki") Aakhir ("Nahin ye dil tere kabil") in all, a good collection through not representative of Suresh Wa calibre, of which this album is but a glimpse.

'YEH Pyaar nahin' gives you a confused array of Hindi pop, minus melidy and meaning in lyrics in the fi numbers. On side A. Next is a number extolling the virture of the Indian woman and is a welcome relie the earlier noisy stuff only because of its music.

Side B has one intoxicated number from Asha from the same film. The last three are from jaal ("Mai dulhan") Pyari Behna ("Jalgai jalgai") and Inquilab ("Bicchoo lad gaya") – none worth writing home about

ASRANI, the Star Entertainment' is not a musical album but has sufficient punch in it to make you smile roar with laughter. This well-known comedian of the Hindi screen recounts incidents from his life amusing, some Asrani does good take offs on different persons, standing out it his limitation of a non speaking individual. The album will definitely offers you a few light moments.

HITS of Asha Bhonsle contains some of her not-very recent hits. From Ek Jaan hain hum comes "Yaad Aayegi", from Sunny comes aur kya ahead wafa", from Purana Mandir, Who beete din", and from Agar hote, you ha "Dheere dheere zara zara" with Asha at her melodious best, as usual. The inlay-card pro one more number but gives you mere blank space.

Side B had 'Break dance from Jaal, "Ghumke dekho na" from Bhavani Junction, Money money" from Baahon Mein, "O Babuaa yeh Mahu" from Sadma (the best on this side) and " I am in love" from Sar dhaara.

Too wide an assortment of records does make one weary, but the company has an answer for it too W pass into peaceful slumber? They try 'Nindiya Rani' an invite to sleep beautiful. Set stylishly in the so voices of Ranu Mukherjee (daughter of goden-voiced Hemand Kumar and wife of Gautam Mukherjee scores the music) and Kavita Krishnamurthy. The lullabies can lull an adult to sleep successfully with and under played music.

One wishes music of this kind was played more often. A booklet comes with the cassette but unnecessary – once in slumber, nothing else matters. May come in handy to caring mothers.

Parul Toliya
(The City Tab, Dt. July 10-16, 1988)

14. AGRA GHARANA'S CLASSIC RAGAS

Classical buffs in Bangalore are going to have a great time. Starting this year, Sursagar, an institutior dedicated to Hindustani classical music, will bring the best of different gharanas or styles that resounc throughout the country.

Here's a preview of the music of the Agra Gharana that will perform in the city on March 26 and 27.

Novelty has been the essential ingredient of all programmes put up by Sursagar, a music institutior dedicated to Hindustani classical music. Among the novelities presented by this institution can be cited the recent programme of 'morning melodies' a sitar recital by pandit Ravi Shankar, conducted in melodies' a sita recital by Pandit Ravi Shankar, conducted in the present morning hours for the first time in Bangalore, where the maestro played morning 'ragas' that are popular but rarely heard on the concert stage due to their time element.

Sometime ago Sursagar provided the concert platform to budding artistes in its 'Yuva Sangeetotsava' Now, well past its sixth year, the institution is ready with yet another novel presentation called 'music of the Agra Gharana' starting in an alphabetical order a series of programmes to be held every year when music o different gharanas or musical styles will be presented in its varied aspects.

Gharanas originated during Mughal Emperor Aurangzeb,s reign. The emperor was not a connoisseur o music as his predecessors had been, and thus classical music could not proliferate under him. Musicians were forced to migrate from Delhi to other evolved their distinct styles of singing and headed it down to thei disciplines. The styles remain to this day and are recognized by the name of the places where they developed.

The Agra Gharana has had a long tradition of 400 years, its most famous exponent being Ustad Faiyaz Khan, a much respected vocalist in the court of the Gaekwad of Baroda. He created the ' Sangeeta Gayaki that has come to be recognised as the distinguishing feature of the Gharana.

The two senior musicians of this gharana who will perform in the forthcoming Sursagar programme are Pandit K G Ginde and Pandit DInkar Kaikini. Both are disciples of Pandit S.N.Ratanjankar, himself one of the outstanding pupils of Ustad Faiyaz Khan.

Pandit K G Ginde has had a 35 year long association with the late Pandit Ratnajankar. A "Sangee Nipun" and goldmedlist from the Bharkhande Sangeet Vidyapeeth, Lucknow, he served as Bhavan, Bombay and also graced the post of principal of Sree Vallabh Sangeetalaya, Bombay. This music school conferred or him the title "Sangeet Acharya" in recongnition of his out-standing teaching abilities.

This eminent musician has given vocal duets with pandit S.C.R.Bhat, a well known vocalist, all over the country and has also toured the continent, delighting audience with his music, Pandit Ginde will give a lecture-demonstration on "Agra Gharana" on March 26, 1988 at 6.30 pm at Guru Nanak Bhavan.

Pandit Dinkar Kaikini's music training began under Sri K Nagesh Rao at a very young age and was chiseled by Pandit omkarnath Thakur, a giant Hindustani classicist. He then joined Bhatkhande university of Music, Lucknow and learnt the intricacies of music under Pandit S N Ratnajankar, This training proved to be an immensely rewarding experience and gave him a command over the music form, complemented by a richly resonant voice.

He served as music producer for All India Radio, Delhi for 17 years and then as principal of the music and Dance Faculty of Bharatiya Vidya Bhavan, Bombay. He has hundreds of compositions and musical scores for the film 'Ahimsa' produced by Alexander Markey and even played the role of the legendary Tansen in the ballet ' The Discovery of India scored by Pandit Ravi Shankar, Pandit Kaikini is not totally committed to the convert stage.

He will give a vocal recital on March 27 at 6.30 pm at Guru Nanak Bhavan and will be accompanie Eshwar Morgeri on the harmonium and Gourang Kidical on the tabla.

Shubhra Guha who featured during the Yuva Sangeetotsava is a younger representative of Gharana and is a scholar at the ITC Sangeet Research Academy at Calcutta. She is a disciple of Pandit S Bose, a direct disciple of the doyens of Gharana. Shubhra has a well trained voice, impressive in its texture and range. She is and accomplished harmonium player and a product of the traditional Guru System, revived at the ITC.

She is to perform on March 27 at 10.30 am the above mentioned venue. And will be accompanie Sanjay Gogte on the harmonium and Yogesh Samsi on the tabla.

The ticket rates for this three session programme are Rs. 100, 50,25, and 15 valid for all sess Audience will be provided bus facility after the evening programmes.

Parul P. Toliya.

15. SAROD MAESTRO-AMJAD ALI KHAN

Ustad Amjad Ali Khan is well-known to lovers of classical music. He is the youngest Sarod player international repute, in the Hindustani Classical music field. And the most popular, his name is synonym with music that is out-of the --word and only divine.

Amjad Ali Khan was initiated into music at an early age by his father. Ustad Hafiz Ali Khan of the Sa Gharana which goes back to Main Tansen, the great musician. Other famous exponents such as Pandit R Shankar and Ali Akbar Khan also belong to this very same Gharana, because their teacher Baba Allau Khan belong to the state of Maihar

Amjad began his music lessons under his father's able guidance and the extraordinary creativity t caused through the youngster's veins was nurtured and developed. In no time at all, he won the hearts discerning listeners in India and abroad, during his extensive concert tours.

Amjad's contribution to the field of Hindustani Music is tremendous. He is the representative of musical renaissance that swept across the country a few years ago. Termed neo-classicism by the critic the old order, the special features of this movement were- invention of new 'ragas' based on folk tunes, a br from the established norms and structures of the traditional ragas and numerous innovations of the exi forms to satisfy their desire for newness. The traditional values were preserved.

At the same time new forms of expression were created and thus a link formed between music of past and changing trends of contemporary thought and moods Amjad Ali Khan added to the classical a b folk music and paved the way for more improvisations to him goes the credit for the creation of new 'ragas' 'Hari Priya' Shyam Sree' and the latest 'Priyadarshine' as a tribute to our latest Prime Minister Indira Gandh

He lent a touch of glamour to this traditional instrument through his melody and popular it immensel a time which many other traditional instruments like the Sarangi Dilrube Rudra Veena and Sarbahar had be their journey down oblivion lane. The sarod evolved into a higher form and attained the status of solo class instrument is Amjad Ali Khan's great achievement. He stands next only to Ustad Ali Khan in this respect.

Amjad Ali Khan's technical mastery of this medium is complemented by great depth of emotional commitment and personal involvement, which lifts an ordinary tune to the level of a super melody and lends grace to complicate rhythmic patterns. The unique blend of 'swara and 'laya' can be felt only when heard. And hearing him is, definitely a divine and enriching experience.

Parul P. Toliya

16. JOSHI IN GREAT FORM

More than four decades of singing on the classical platform has not tired or withered Pandit Bhimesen Joshi's voice or musical artistry. It remains as rich as ever, enhanced by the maturity provided by it remains as rich as ever, enhanced by the maturity provided by advancing years. The tonal quality remains impressive and the easy manocuvreability never fails to amaze. The deftness with which the entire gamut of three octaves is handled is proof enough of his versatility. Pandit Bhimsen Joshi does not reign over the musical field without reason.

His recent concert in Bangalore provided more than a glimpse of his virtuosity, covering, as it did, both the classical and the devotional medium. The maestro began the evening with the after-noon melody Bheempalas which he expounded in all its sweetness. The Khayal contained the devotional elements "So hi rasana jo hari gun gave" This was supplemented by a chhota khaya—"Biraj mein dhoom" the old favourite, set to Teen taal, Panditji's taans as usual took on an extra – fine smoothness.

Roaring at times like the lion, at others dipping into the bass notes, the performance moved on to a Thumri – "ab sanwariya nauin parat mohe chain" – in Khamaj, evoking the longing expressed in the words. Then followed a rendering in Raag Jayiaywanti – " Nahin Nahin bolum tumse kanhaniya" The chhota khayal found the artiste booming eestatic. It could have been the effect of the words. "Jhan Jhan Jhan Jhan payal baji", The tabla accompaniment here evoked an atmosphere of dancing waters.

The interval brought a shift from the classical to the devotional which seemed to put the maestro in greater form. In fact, it has become his special forte of late, and the devotion that he infuses into a bhajan is to be heard to be believed. The very famous kannada devotional "sowbhagyada Lakshmi baaramma was portrayed well- blended its poetry well-blended in classicism.

A concert of this kind would have been incomplete without Marathi Abhangas: so, two of these were thrown in for good effect – "Kanoba tujhi ghongadi changli" and "Teertha Vitthala, Dev Vitthala". The expositions varied and the emotive element cumulative.

Panditji is known for his modulations and a distinctive style singing but he did not veer from the traditional format in his presentations. The concert was rounded off with a Tulsidas Bhajan set to Raag Bhairavi. (Bhairavi has always been utilized to signal the finale to a programme, more so in days of yore when a performance ended in the early hours of the morning). This early morning melody holds like same position even now, though concerts are of a shorter duration.

Listening to Pandit Bhimsen Joshi live is a greater treat than listening to him via electronic gadgets, so the viewer was left with the wish that the last Bhajan, 'Bhaj man raam Charan Sykhdayi', should have come at the end of a night-long programme. At the least, had the programme begun as scheduled, the audience would have had a half – hour extra of listening pleasure.

Certainly the long association with the concert- stage has given a professional touch to this joshi's artistry. The very same verse and feeling that marked Pandiji's early days are still present in his very distinct mode of singing that is simple yet difficult at the same time,

Excellent tabla accompaniment was provided by Mohan Sabnis. Vinayaka Torvi provided able vo support and walwalkar filled the back-ground and the intervals between one note and the next expertly wth harmonium.

The concert was organised by Bangalore North Round Tabla – 25 in aid of Gurukula Vidyapeetha part of BNRT,s project) which caters to the educational needs of orphans, Harijans & rural children.

Parul P Toliya.

17. HEAVEN AND HELL

Music India has released two new albums of comparatively new artistes and are doing a laudable t of promoting them. The first is "Shabnam" and the jacket gives the artiste's name as Sonali. Yes, she is famous Anup Jalota's better half, only she now has forayed into the music world all on her own and determined to prove herself.

"Kali ghata hai peene ka", the first score is quick tempoed and well composed (Sonali takes the cre but the artiste has attempted huskiness without success. The voice sounds affected instead. "Hai aisa nahin composed by the master of ghazals Ghulam Ali : hence, needs to praise, for his genius is well-known. So sounds good in the lower notes but gets shrill when ascending higher along the scale." Nigaho se chupkar an infectious beat as it comes from Roop Kumar Rathod's deft hands but the different variations executed Sonali leave a lot to be desired. The song "Bin mousam", despite its earthy appeal is an odd addition.

Side B has "Hai justaju" and "Ye Aine", and they prove that Sonali's voice is cut out for bass no better than the higher ones. "Phir Kabbi lautkar " appeals because of the melody of "Miya malhar" inherent pathos in the lyrics. You may cry "encore" here.

Canned applause sounds incongruous especially when it comes before the artiste has had a chanc uttar a word. The recording company should keep in mind the fact that such ploys of suggestion don't wor good piece is appreciated anyway, and a discerning listener needs no aid.

BEMISAAL
By Roop Kumar
Rathod (MIL)

The artiste of this album is Roop Kumar Rathod who, very recently performed a remarkable fe swapping his table for the microphone and has proved his mettle. (He was well-known as the percussi who accompanied Anup and Pankaj). Bemissal is his second album. The first number "Dhulhania ki doli already taken the Bombay music world by storm, with its folk tune and lilting rhythm. "Ab to tamam sh "mein" and "Chale bhi aao" are the two other numbers on side A and give the artiste scope to indulge imagination. Side B begins with an Arabian night's melody and sets you swaying. "Tum Ko Aksar" has a feeling, both in its music and lyrics. The piece de grace, however, is Ki hai wafa ki baat based on the patdeep (known for its deep melody)., The artiste indulges in a bit of classicism and proves his imm felsibility. His artistry is evident right from the first note.

Parul P Toliya.

THE ULTIMATE SIN
By Ozzy
Osbourne (CBS)

The name reminds you of one of the major cult figures in the us at the moment, and of course, his terrify stage presence. After listening to "The Ultimate Sin", the latest ozzy album, one wonders whether he deserv all the adulation and delirious fan-following. True cult figures need not be very much musically oriented make it big but to think that somebody who gave us classics like. "paranoid" (when Ozzy sang with Bla Sabbath) and "Bark at the Moon" (though not much of a classic) would come out with filth like this unpardonable. "Ultimate Sin", as an album, is absolutely monotonous and down-right boring. The title track the only passable number in the whole cassette but still you get the feeling deep down that you have heard all before somewhere..... some time.

Ozzy seems to take sadistic pleasure in torturing the listeners with his flat nasal vocals having absolutely n tonal quality whar soever. It is not surprising that sometime back Black Sabbath decided to ditch ozzy an settle for Ronnie James dio for their"Heaven and Hell" album.

The cover possesses all the features which OZZY Osbourne stands for, including his perverted feeling tha Metal sells only through painted faces, sharp nails and canines dripping blood.

It is time that someone advice him to look upto the pioneers of HM like Deep Purple and Led Zeppein fo inspiration. They never had to stop so low to get their names etched into the history of Rock.

On the whole, an album I would definitely stay away from.

SPANISH FLY
By Lisa Lisa and Pulp Jam (CBS)

Once you accept the incessant beat of the drums and her voice (it might take time), it is very easy to like album it is a big charthits already in the US with "Head to toe" and "Lost in Emotion". The music is lively, ready-made material for the dance – floor. There is no pretention whatsoever in their song writing. Its straight and simple. No attempt has been made to sound profound. Side A opens with "Everything will be fine". That's exactly what the album is so fine. "Spanish Fly" is fun Nothing much in it to cherable music while it is on. Strange aspect about the album is the inclusion of "Taking Nonsense" which as the name suggest. Is utter gibberish. Amazing how it Love me for me" and A face in the Crowd" form the better half of the album.

Parul P. Toliya

18. ASLAMS GHARANA FUSION
Ustad Aslam Khan

Ustad Aslam Khan is yet another artiste the high competitive world of music A Classical exponent. He has been in this field for over two decades and has been the guiding source for many upcoming singers. Prominent among these are the Udhas brothers. Pankaj. Manhar and Nrmal, two of whom have gained popularity, (They learnt Ghazal- singing).

Ustad Aslam Khan has a rich heritage of music behind him. He learnt classical music from the illustrious Ustad Azanat Hussian Kha, who was raised and nurtured in the deep traditions of Atrauli and Jaipur gharana. Being closely linked to the Khurji gharana, he also imbibed its essence. Thus flavoured by specialties of two gharanas, flowered the gayaki of Aslam Khan. Endowed with a clear, stentorian voice and great devotion towards the art form. He gained mastery over classical singing and soon entered the ghazal field. His ghazal compositions with their deep classical touch, have been widely appreciated. He also has composed Bhajans, which he sings with equal fervour.

He has performed extensively in India, and has five albums to his name. Teri Yaad Mein, Kashish, Charagh, Izhaar and Mehekti Ghazalen. Two more records, one of a double album of ghazals and the other of

classical compositions, art in the offing. The Friends Associates has organised a programme of ghaza
veterian artiste at the local Guru Nanak Bhavan, Queen's Road cross, on the 29th of August. The tick
been priced at Rs. 75/-, Rs.25/- and Rs.15/- and will be available at the hall.

Parul P Toliya

The City Tab, Aug. 1987.

19.COMMITED ARTISTE

Prathiba Prahalad is one of those classical dancers who has made dance her life's mission. Like
known exponents of the performing arts, she too started at a very young age and appeared on stage
eight. She is now a bright prospect in the field of Bharatnatyam. Her initial training took place
guidance of U.S. Krishna Rao and Smt. Chandrabhaga Devi. Later, Prathibha became a disciple
Muthuswamy Pillai and Smt. Kalanidhi Narayan. She then widened her field by learning Kuchipudi
She then wondered her field by learning Kuchipudi at Dr.Vempatti Chinna Satyam's Kuchipudi Art
To complete her training, she also learnt choreography from Smt. Maya Rao.

Prathibha has performed at major dance festivals – the Dakshini festival organised during the
meet: the Sub Singer Sammelan, Bombay, where the title 'Singaramani' was conferred on her: the 'Na
dance festival at Chidambaram, the Swami Haridas Sangeet Sammelan and at the National Ce
performing Arts (NCPA) Bombay. Her good commend over the dance form won her acclaim everywhe
is now running a school for Bharatnatyam named Prarthana.

This artiste has been involved in the production of UGC programmes and has also appeared
award-winning documentary on Belur, Nectar in stone. Her involvement in the dance form induced her
an in-depth study of its different aspects and she presented a thesis 'Treatment of Classical dance in C
This thesis, written during her post-graduate course in Mass Communication, brought her an invitation
the San Jose State University, California and conduct Master's classes at their dance department. B
lecture – demonstrations, she will also perform on stage at Fort Myers, Miami, Pittsburg, Cincinnati, C
New York and the Universities of Oregon and North Carolina. This cultutal tour, which began on Sept.
last for two months and is likely to bring her more laurels.

20. CLASSICAL GHAZAL

MUSIC is Hariharan's first love and ghazal his obsession. He is one of the finest ghazal singers
today. His is a deep melodious voice, built on the firm grounding of classical training received of from
Mustafa Khan of the Sahaswan Gharana. And his musical imagination is boundless.

Incidentally, Hariharan is from the south (his mother-tongue is Tamil) This naturally rouses
curiously as to what drew him to Hindustani classical. In answer he cites three factorsthe, environm
Bombay where he was form birn and brought up, the atmosphere at home (his family has been a great
on music) and his initiation into classical music through the records of Amir Khan and Bade Ghutam Al
the doyens of Hindustani classical, Thus in 1972 when he began talking lessons in music his natural gift
the right channel and it flowed in full form.

Soon, he was exposed to Mehdi Hassan and Ghazal. The ghazal format attracted the young artists and he saw tremendous scope for creatively in it. Urdu fascinated him and his tryst with Ghazal began. This art-form also brought him recognition. Among his gazal albums are Ghazal ka Mausam, Shamakhana and Khazana (with Music India) and Skukoon, ABSHAAR=E=GHAZAL and the least Reflections with CBS In Abshaar-e-ghazal. He worked with the versatile Asha Bhosle. The album recently went Gold. The essence of the ghazal has remained safe in his hands. He cannot visualize a ghazal minus the classical touch. Thus, all the compositions of his have deft strokes of carefully chosen ragas strokes of carefully chosen molded to suit the ghazal form. The lyrics are selected with great consideration for musical and literary content of the words. Beleving that high-flown lyrics tend to alienate the listener who cannot understand them, he keeps them as simple as possible. Depth of feeling and suggestiveness are the characteristics that appeal to him most. Cheap lyrics or gimmicks are not his cup of tea. "Gimmicks are resorted to in the absence of genuine ability", he says. But he accepts that his reluctance to play to the gallery has kept the masses away from him.

At his recent concert in Bangalore, however, he gave ample proof of his consummate abilities and made a deep impact on the audience. He learned heavily on the classical form, yet the tunes remained catchy and appealing. He began with a Ghalib Ghazal 'Daayan pada hua., and then went on to his Reflections number Husn waalon ka khuda' which caught the audience's fancy with its catchy rhythm. 'Bahot bechain Hai' "jab se whoh mahpara gaya' 'Sagar hai mera khali' and Kyon hamen Maut ke Paigham' deserve special mention. But the best price of the lot was the last ghazal' Jab raat ki tanhai. It seemed to touch the height of melody and feeling.

Parul P Toliya.

21. SOLO SONGSTRESS

Previews and reviews. Of movies and plays, books and stories music and dance, art and culture, fashion and video, radio and television. These, in essence, will be the ingredients of the 'Arts & Entertainment' section, a regular weekly feature that comes as a special eight – page pull out.

Peenaz Masani belongs to the world of 'new-wave' ghazal singing, which, in her own words, is ".....livelier with a hint of mischief. She has a rich, clear and well-trained voice that easily moulds itself in the intricacies of a well –tuned ghazal. This 'whiz' kid of the ghazal world' is the only female ghazal singer to carve a niche for herself solo. She's a parsee but her Urdu Diction is just right. And her presence adds glitter to a show. These qualities make her a much-sought-after concert personality.

Her love of music has inherited from her father who nurtures an undying love for the art. He has been a disciple of the great Faiyaz Khan. Peenaz, endowed with a good voice, was put under the tutelarge of Amanat Hussain-Khan when she was 8 years old.

She progressed from singing in the classroom to the music contests on the school stage and ultimately to the kal ke kalakar' contest of the Sur Singer sansad in 1978, where she walked away with accolades and the Best Female Singer Award.

It was here that she came into contact with the late Jaidev. She twice sang under his direction in the TV programme 'Aarohi' Jaidev's efforts also availed peenaz of the musical guidance of Madhurani the noted ghazal singer who is responsible for moulding Peenaz into the ghazal artiste that she is today.

Peenaz cut her first disc of ghazals (Shaan-e-mogh) in 1980 when still a student of Sydenham college, Bombay, but recognition came four albums and three years later with the Music India Album 'Dilruba' A series of programme tours also helped her in gaining recognition. Those were the days when members of the fair sex singing solo on stage; that too ghazals, raised more than a few eyebrows. Today, at 26, this Cancerian has a long list of albums to her name – Aap ki Bazme, A Team come True (with Talat Aziz) Khazana Saugaat,

Mehekte Naghme, A gift of songs, Kahakasha, The Best of Peenaz, Tishnagi, Bansi Bajaiya, Dhadkan and
latest and soon-to-be released 'Dil ke Qareeb' Though predominantly a repertoire of ghazals, the al
collection also includes Bhajans and Nazm. She has also sang film songs tuned by Jaidev R.D.Burman A
Malik and Usha Khanna. Painting is another love of hers, and she claims to have learnt Bharatnatyam
seven years but it is the ghazal form that holds her interest most. A difficult art in itself, she wishes to perfe
and stay with it for life. And she is confident, that she will be around, because the story of her rise to height
popularity and acclaim excludes the instant element and is made up of long years of hard work and undete
faith in herself.

Parul P Toliya.

22. EXPERT INNOVATOR

A bold anti-traditionalist, an expert innovator of the basic nuances of carnatic classical sing
Dr.M.Bahamuralikrishna has traded many new grounds and made path-breaking contribution to the m
world.

He will be paying on his genius to
His fans at a workshop to be held
In the city next week.

A profile of the enop-making composer-improviser.

INNOVATIONS in the tradition-bound Carnatic style of music is something one does not often come by, a
purists prefer sticking to the age-old style of singing and composing. Succeeding with innovation is rarer
today there is only one name that stand out in this field Dr.M.Balamuralikrishna, the famous vocalist.

Among this vocalists innovative gifts to music can be cited the new identity he gave to the seven-note mu
scale through different variations in its structure. He tried the untried like skipping over a few notes (fro
second note to the seventh in the ascending order and likewise while descending.) To this date, it rem
exclusive to him. The note pattern is so difficult that few have tried singing it.

The thala (or the rhythm) pattern also took on a different form, once he tried his hand at it. He has, in
composed a new theme for the creation of new thalas. Dr Balamuralikrishna gave a lecture demonstra
the August this year, under a programme organised by the Percussive Arts Centre, where he explaine
new system of thalas. He also released a book called over a 1000 rhythm patterns, examplained in great
and is in the first of its kind in the history of classical music.

Dr. B alamuralikrishna has sung different pallavis on different thalas. There definitely is great genius
Besides being a vocalist, he also plays the viola and some of his recorded pieces have his vocal re
accompanied by his own playing (which is considered unique).

This composer-vocalisr-instrumentalist scored his roots early in life. At the age of five, to be precise, wh
performed on stage. By 12 the began composing! The credit formoulding this artiste's genius goes to pa
Ramakrishaiah Panthulu and the right enviorment was provided by his hometown Mangalmpalli (in
Pradesh) were he was born.

Over the years, his works on Thyagaraji kritis and the 72 Malakarthragas (into which he reserecheed at
have made a deep impact on the Carnatic music horizon. Few in the present generation ma
craftsmanship, through; of course, the ragas (on which he worked) had been condified, elaborated, pre
and developed years ago by the Trinity of Thyagaraja, Muthuswami Dikshitar and Shyam Sas

Balamuralikrishna has only windened their horizons. The Utsava Sampradaya Krisis, the works of Sri. Puranadaradasa and the Sanskrit K ritis of Sri Thyagaraja took on a special meledy under his orchestration.

His ability to deftly handle uncommon ragas is well known. He has also given some memorable tunes for films like Thiruvillaiyadal (tamil) and Hamsageethe (Kannada), to cite but two. The singer awards followed. His fans still say that shankarabharanam would have been immortalized through its songs had Balamuralikrishna set its music. To the small screen, he has given Swara Raga Sudha, an indepth look at the two different singing styles-classical and light.

His is a very special voice culture that effortlèssly moves over three octabes, keeping the shruti intact. An intelligent use of the microphone is his pluspoint. The ability to acheve all this and the Sangeeta Kalanidhi award from the mauras Santeeth Academy, the Padmasree award from the Governmenf of India and a plethora of state award speacks of great perservernce as well as artistry.

In an effort to pass on his achievements to others, he is conduction a workship on "Melodies created by Dr, Balamuralikrishna at the Bharatiya Vidya Bhavan from November 16-21. Thus will genius flows on.....

Parul P Toliya.

The City Tab, Nov. 15-21,1987.

23. FILMY CLASSICAL MUSIC

RAAGA by Various Artistes

An early morning melody (Abhir Bhairav) wafts in on soft, bass notes and in the soothingly melodious voice of Asha Bhonsle. She sings "ManAnanad aanand chhayo" and spreads that special kind the joy that only a well-composed melody can. Two rhyghmless stanzas later, she is accompanied by Satyasheela Deshpande and a percussionist, and the joy of listening increases. The musical piece is from the film Vijata and is turned by Ajit Varman. It is the first track on the CBS album named 'raaga' and aptly too, for all the numbers here are classical – based.

Following this, we have a rendering by Manna Dey and Suresh Wadkar (Aaye angina mituva" from the film the film Chor Mandali) The beat is faster and it appears to bea kathak number. The singers give a full-throated and joyous rendering, and it makes for good listening.

Time for a softer melody, and in comes Suresh wadkar, this time pensively crooning "Saanjh Dhale gagan tale" under the Lasmikant-pyarelal baton for Utsav. The lyrics come from the pen of Vasant Dev.

The mood continues, and Parween Sultana, the Hindustani vocalist-genius, gives us a song from Aashray – "dev puji puji", a Bhairav-kedar mis, Ustad Mohammed Dilshad Khan has scored the music. Its lyrics may sound strange to those new to Hindustani classical, belonging, as they do, to old-world Hindi.

Asha Bhoslercappears to round off side a with a mischievous number "Raat chal Jaayagi" from the film Tadap. With just a little touch of the classical, it obviously is a mujra (a nautch- girl special).

Filp over, and Side B has voices with a difference. There's Salama Agha trying her voice at semi-classical singing and succeeding too! It is from sheesa ka ghar ("Chala hai balamawa...") Shobha Gurtu hasn't been left out either. But all she has been asked to do for films is sing for mujras, and her number from Aakhir is no different.

Parween Sultana re. Enters to relieve the mujra-laden atmosphere and presents a gem in the form of the song "Bitchhurat mose kahna" this time for Ajit Varman and vijeta. Minimum use of supporting instruments and

maximum use of the pensive melodiousness of ragas (Sohni and Shivarajani) are combined beau
together. And, with Parween Sultana singing it, you can be assured of excellent rendition, however difficu
variations. It leaves you wishing CBS had many more of such gems in its collection. The dance num
though well-sung, could have been safely left out.

DARD BHARE GEET
By Various Artistes

DARD Bhare Geet is the name given to a complications of film-songs purported to the pathos – filled
inlay-card, with Smita Patil's face behind a cracked wall is deceptive too, for not all songs fulfi
requirement. Out of "Mera pyaar mujhse rootha" (Kalaakar), " Who beete din yaad hain (Purana Mandir),
kya ahead wafa" (sunny) and "Yeh zindagi" all over is the last mentioned, ably rendered by Asha Bhos
Baapi lahiri. The rest, including "Dil dil hai" Ek Jaan Hain Hum) and "Duhai Duhai" (Jalwa) are "modern" p
songs, the "dard" being limited to its lyrics.

The fast-paced and highly orchestrated music drown the sorrow that its too much trouble hunting
However a seasoned and versatile singer like Asha Bhosle brings out the best in any number given to h
is evident from "Who beete din" (she even sobs for added effect) and "Yeh Zindagi". On the latter she is
by the soft sharp notes of Pooriya Dhanasri.

"Ai mere doston" (from jall) could well known been a bouncy number, but for its lyrics. The last Ek
chale aao" from a film of the same name can be called an apt inclusion for Late Mangeshkar does justice

The olden-golden days of simple but meaningful music have long since passed, so you would do
not to look for it in these changing times. On the other hand, if you consider today's music an attem
optimism in the face of sorrow, you are likely to enjoy it an the album more.

By Manmohan Saigal

NAMAN, meaning salutation to the lord, is yet another CBS release. Manmohan Saigal is the
who sings as a artiste who sings as a hobby, and has been doing so for years. This is his first cassette.

All the bhajans on Side-1 appeal. Shankara marks the intial Ganapati Vandana intial (Jai such
nath) Then comes a Shivaranjani based composition (Man ka deep Jala) that flows with feeling, both
score and rendition. Raag darbari is best suited for a religious number, and its choice for the last b
(Samajhat nihin man mera) is apt.

Side-2 has Saigal singing "Aasra is jahan ka", a bhajan originally rendered by Suresh wadka
pratapkumar Toliya under the Vardhaman Bharati presentation "Aasra". The encore (Prior permission
but no credit given) looks the appeal of the original. By now the singer has lost his earlier fervour, and th
two bhajans are passable. He also breaks from tradition and gives a Bhairavi based number before the e

The recording and the music arrangement have a professional touch. Bhajan-lovers can give the
a try.

DARBARI, TODI, SOHNI
By Aslam khan

CBS has began expending its repertoire to include classical music too. One of its latest is a Hind
classical rendering by the noted ghazal singer A slam Khan.
In this album, he returns to his force and presents three ragas.. Darbari, Todi and Sohni Side A is devo
exclusively to the delineation of Darbari, but even that space is insufficient to bring out its various facts. Th

no time for lengthy alaaps typical; of an exposition. However, the artists is totally involved In his task andreveals a good command over the medium.

Side-B has to make way for two ragas. So you get just a glimpse of Todi and Sohni. Sohni is not all Taraana as announced by the inlay. In fact, Tarana films only the second-half of sohni.

Still the album should please the classical biff. Aslam Khan has a well-modulated voice and delivers the goods as only an expert can. That his expertise is bound by tradition should not matter. The only thing missing here is the list of accompanying artists.

Parul P Toliya.
The City Tab, Nov. 15-21,1987.

24. POT-POURI DISH

SHARAABI SHARABI

Ghazals and Geets on 'Sharab' have always been popular with lay listeners, resulting in a proliferation of records and cassettes on the subject. CBS has brought out an album titled 'Sharabi on the same theme, and has put together different artistes to satisfy the listener. Though not comprehensive the selection includes a few known names like Jagjit Singh, Nirmal Udhas,Manhar Udhas, Vishwajeet, Chanchal and Parvez Mehdi, with Nirmal and Manhar taking two tracks each. This special treatment is because they sell, and not because they are great artistes.

The first track is the famous Jagjit Singh number "La Pilade sharaab saqui" in which he infuses both feeling and intoxication. The same cannot be said of the Nirmal number "Peene kik der hai". Its only noticeable part is the faster beat and nothing else. His other number one side-2 is "Mujhse Saki he mere" quite oridinary again. The two renderings by anhar udhas, his brother, are "Ek Jaam Mein gire the" and "Shaam-e-maiknaha" which he tries to steers clear of younger brother Pankaj's influence and does a good job while Nirmal Nirmal prefers the Pankaj touch. The presentation by ishwjeet is from his earlier album "Nashe man" – "Maikade se agar uth gaye" ; strong on feeling. Side B has Chanchal singing "Do ghunt pila de saki" in his unsual high pitched tone. There's a qawaali by Parvez Mahdi- "Jhoom kar gao mein sharabi hoon". Those with a marked preference for such numbers are sure to like the album.

GRAVITY

Top soul artiste James Brown comes up with another winner in his latest album Gravity. The single "Living in Amarica" apart from fetching him a Grammy, also featured as a soundtrack to the superhit movie Rocky IV. Few others songs have caught the imagination of the people as this one.

Mr. Brown unleashes savage power in each of his songs sometimes without control as in "Turn me loose" and " I am Dr. Feelgold ", both of which fail to impress. Similar is the sound of the title track "Gravity " which has been overembellished.

Side B is excellent. Apart from "Living in America", it has two other good numbers "Repeat the best and "Return to me", The lyrics and meaningful and the songs intense. His grating voice adds a new dimension to the sentimental track "How do you stop?"

JUNGLE KI BETI

Another CBS album has Salma Agha brandishing a lethal – looking weapon and proclaiming herself "Jungle Ki Beti". But music is definitely not of the jungle, not for it. Far from being primitive, it is of the modern kind and is out to set your feet tapping. And the songs..... well, Salma Agha must be a model girl of sorts if one were to go by the seductive words she pouts.

Rajesh Roshan scores the music which is essentially fast-paced. "Meri Angoori ankhon ne" takes the Salma, the daughter of the jungle, also has a penchant for softer, folksy numbers.("na dil bolata") the artistes who have managed to get in are Sadhana Sargam and Swapna Sargam and Swapna Mu (remember Jaanbaz'?) in a duet ("Teri mehfil mein") and Arun, and side 2 has songs from other films. the same old jalwa number, noisy and non-sensical, sung by Remo ("Dekho Dekho, yeh hai Jalwa") T is from the film Jaal sung by the Mohammed Rafi-singal like shabbir kumar("cye kya cheez hai tu"). The from bhavani junction, sung by Sharon Prabhakar and Bappi Lahiri("Aayiye Bahon mein"). Wh somewhere between a nursery rhyme and a romantic ballad.

PYAR BHARE GEET

Then there's this album called Pyar bhara geet, all from films. Despite the highly suggestive picture jacket (Not exactly in good taste), Side one gives you fairly decent numbers, especially the first one. the lyricist, can be trusted with any kind of situation, and he'll supply the goods, neatly packaged in se Add to this the genius of R.D.Burman, his staunch ally, and you have a musical piece high on appe song in question is "Roj Roj Ankon – Tale " in the voice of Asha and amit kumar from the film jeeva and Alka Yagnik follow with "Teri meri prem kahani" form Pighalta Aasman. "Meri yaad Aayagi" th number from Sunny is rendered by Lata Mangeshakar and Suresh Wadkar. Lata accompanies Shabbir in the next duct ("Meri Sathi") from Baazi, doing all justice to it as usual . side B falls a little short of the of the first half. "Aasman pe Likh doo" from "Ek Jaan Hai Hum" has the voice of Asha and Shabbir Kuma has attempted the Rafi magic without success). The rest of the numbers are "Khoye Khoye rahe kishore kumar and Anuradha Paudwal from Kalaakari; "Main Usse tha pyar" by Manhar and Anuradha f Jawaab and "Dekho Yen Koun aaya from "Sawera wall Gaaul sung by Suresh Wadkar and Asha Bhosle of the Side B songs have already climbed popularity charts, so the album is likely to go down well wit who do not care much for quality.

Parul P Toliya.
The City Tab, Nov. 15-21,1987

25. WEAVING MAGIC INTO FLUTE

By Pandit Hariprasad Chaurasia

Soft notes flow out on the gentle breeze of melody. Their medium is the simple and ordinary flute, made out of hollowed out bamoo. But the music it creates is heavily. The flutist fingers move rhythm over its six holes, his breath infusing life into it. The controlled pattern is capable of producing any however complited. Ali the notes are in perfect harmony with each other and the music as a natural swe about it. The flautist is a senior artistic and has proved his capabilities in the classical as well as the light arena.

The only name that firs these qualification is that of Pandit Hariprasad chaurasia, who has g India music a sensitivity and newness. His forerunner pannalal ghosh brought the flute out of the folk scence and made it worthy of becoming a solo instrument. Pandit Hariprad chaurasia spread its sweetn over the world with his experiments. The French flutist, Jean Pierre Rampal has been so taken away music that he grabs every opportunity to listen to Pandiji and imbibe his style. The Russians w

impressed by churasia's music that they honored him organizing his solo performance in the gigantic Bolsho Theatre, the festival of India is parts last year had 24 hours devoted solely to Indian classical music but stretched on for 23 hours when the audience refused to let the flute's magic stop. Panditji's presence is a mus at every concert- be it jazz, pop or classical. The list of achievement is long. What it amounts to is that pand hariprasad chaurasia has a special music. His mastery and expression remain unsurpassed to this day.

It might come as a surprise to many that this artiste had to learn music in hiding since his father did: no approve of his making a career out of it. He had to pretend he was whistling, when caught playing in the flute his father wanted him to take to wrestling panditji choose to wrestle with the flute instead.

Panditji has remained unconnected with any traditional gharana. Freedom from all such bondage is hi aim his only tie is with music and this he intends maintaining.

He was in town recently where he gave a recental in aid of the Armed Forces. Here are some of the views on his art: does the flute ever require tuning?

Parul P Toliya.

The City Tab, Nov. 15-21,1987.

26 ON THE GHAZAL TRACK

CBS has once again unleashed a whole new set of ghazal albums, some good (and hence worth preserving) and some mediocre.

The first of the lot, title Great Artistes, Great Ghazals is misleading because one would expect to hea the cream of the ghazal world, both lyricists and singers. The album does features some of the top artistes like Mehidi Hassan, Ghulam Ali and the Jagjit chitraduo, but the omission of cettain gems of the ghazal scene like talat azaiz, Rajkumar Rizvi and Bhupendra is glaring possibly because they are artistes of other recording companies, they could't be included in the album but in that case the title could have been different.

Fortunately the album opens with Mehdi Hassan's Yamanbased Kay Toota hai Andar Andar and has the maestro's unique stamp on it. The Jagjit-chitra number is that famous childhood reminiscence who kagz K Kashti which never fails to appeal. Nirmal Udhasseems to have been included purely on the basis of his being a CBS artiste and Pankaj Udhas brother. His number Gulab Chehhra Sharab dedo is a non/ghazal and hardly worth writing home about. This is followed by a Salma Aghanumber, another non-ghazal from the film Sheeshay ka ghar set to a Bheempalas tune by Bappi Lahari and well –sung by Salma Aslam Khansigns Ter Khushi Se Agar with his usual. Verve.

Side B has Ghulam Ali's famous Ye Dil Ye Paagal Dil mere from Maati Maangey Khoon Pankaj Udhas sings Insaanon ko Neelam Kare which is passable. Hariharan's Husn kI chandis good in both lyrics and music there seems no justification for including maqbool Ahmed Sabri Kabhi Tanha Baith Ke in this complication for including maqbood Ahmed Sabri Kabhi Tanha Baith Ke in this complication, for the somewhere between a classical composition and a qawaali. In all, the album is a hotchpotch of musical well with the discerning listener.

The next album on the list is Nashe-e-Mari (meaning nest) an expression of the feeling of a sensitive soul. The artiste here is Vishwajeet, a new etrant, with a good voice, his first rendering Ajanabi Ban Gaye is fast – placed and complains of disappointment in love. The next composition a sober and slow Maikade Se Agar Uth Gaye Sawuiya, Maintains a melancholy mood. The pace lingers in Duniya Ne Hum Pe tuned to melodious Chandrakaunsqateel Shifal's lyrics are simple but good. Vishwajjets outfully expresses his state of mind in the next number Mein Bujha Hua Sa Chirag Hun Though still lonely, he philosophically accepts his fate on side B the ghazals express a zest of life. Pyar Tumhara Bhool To jaun is set to a tuneful Sarang melody and

is sung with feeling. Khair Ho Baithe Hain has a faster beat but remains ordinary musicwise. So is Tumhe Kh Khwab Ki.

DISC –USSiON
By Parul Toliya

Tarana, The last ghazal, penned by Zafar, the famous Baat Karn Mujhe Mushkil is the best item of the lot. The family simple yet appealing composition has been well-rendered by the artiste Nash-E-Manis a good effort and is recommended for those who enjoy quite melodies.

If you like sober music and sober declarations of love and if you enjoy C.H.Arma's renderings, thenGile Shikwe is for you along the great C.H.Atmas line. The album has a few good numbers though the first ghazal jiga Mein soz is quite ordinary and not an apt selection to begin an album with. Similar is the case with Mohabba Nujhe the artiste gets more into the mood with pensive Raste Mein Mhobbat Keand is in his element in Tuj mein jo nasha Haja lilting melodu in influence by the notes of Sarang and Malhar that praises the beloved' beauty. The bass note notes enhance the appeal of Duggals voice. On side B is Agar Ankh Unse leaning mor towards the qawaali style. Huwa Andhere is reminiscent of the molodies of yesterdays.

Aslam khans Mehekti Ghazien is the best piece of the lot. The artistes has given a spirited rendering most ghazals. True to Aslam Kharr's style, the compositions have a classical base. The first Bheempala number, with appearing lyrics and melodious interludes on the guitar and swaraleen, makes a good sta Ghazal Ke Dilruba is sensuous. The next ghazal begins with Gham gawara hal sukoon dil ko gawara hah Isme kuch teri nigahon kishora to nihinand is pathos-laden. Set to a quite todi tune, it has as larm khan at h best the sitar interludes captivate. Nasha Tera, on side B, is another good presentation. Uski Gali Meinha touches of jogkauns that linger on in the mind. Tere Mere Pyar ka khan deftly brining out its sweetness. Jaa Kis Dil se is a rejected lover's contemplation. Mehekti Ghazalen proves Aslam Khans prowers more and definitely worth preserving.

Supplementing this collection of ghazals is an album of Bhajans sung by Sudha Mainotra a Vishwajeet and set to music by Arjan Daswani it is titled Allah Tu Ishwar tu and suggests secular leanings. T first Bhajan repeats the title and is a simplistic expression of devotion. Sudha Malhotrasounds melodious in t lower notes but the higher notes seem a strain on her as is evident from the next composition Jeevan Hai Sapna Re Man vishwajeet sings Allah Tera Hai Malik with sincerity. Shyampriya mori, a Meera Bhajan h Sudha at her devot best but the recording engineer makes no attempt to improve the quality of sound.

Bhajan Bina is a good composition sung with great feeling by Vishwajeet The wellbalanced rhythm a orchestration pleases as does the tune. EK Malik Ki Rachna is a duet and a devotees acceptance of the or of things.

The last Bhajan, Surely Nikalne Se Pahie, creates an early morning mood and would have been had it been placed first. Through not extradinary, the album is sure to please the religious inclined.

PLAY ON
Contemporary Issues

The St. John's Social Service Association's sponsoring a series of play to draw pupil attention issuces concerning modern life. The first in the list is Friday Father being staged on September 26 at Clare High School, Richards Town at six in the evening. The topic dealt with the trauma of children from bro homes. The will be followed by a discussion by human resource development experts.

Parul P Toliya.
The City Tab, Sept.27-oct 3,1987.

27. HE WILL YODEL NO MORE

Kishore with Lata Mangeshkar

One of his earlier films has Kishore Kumar giving lip movements to a song sung by Mohammed Rafi. Meaning that Rafi sang for this actor-singing who was later to become a legend in playback singing. But those were the days when Kishore had just begun his acting career and when Rafi held over film music.

The srarry/eyed younger from Khandwa (Madhya Pradesh) ventured into the tinsel town of Bombay in 1948, in the footsteps of his elder-brother Ashok Kumar and took to acting. A Bombay Talkies production "Andolan" was his first film. Comedy was his forte. Modeled along the lines of the Hollywood celebrity Danny Kaye, Kishore made a name of himself through his comic roles in "Asha" "New Delhi", "Sharaarat" and chalti ka Naam Gaadi". He started opposite some of the best/known actress like Meena Kumari, vyjayantimala, Padmini and Madhubala (who was also his second wife) by now, he had decided that playback singing was where his true potential and heart lay, through he still played hide and seek with acting.

The sum of popularity and adulation still on Mohammad Rafi. But Kishore persisted and soon introduced a new element In his singing picked up during one of his trips abroad, known as yodeling, the style remained exclusive to Kishore. This innovation was used to good advantage in "Shaadi Kismet Ki baat hai" it shot him to prominence, and when Rafi went through a lean period, Kishore firmly established himself. And after the success of "Ara Jhana" he eclipsed all other signers. His voice seemed to suit Rajesh Khanna the best. And Kishore always sang with an extra verve and feeling for Rajesh.

Yodelling apart, some of Kishore's most moving numbers remain such sober compositions as "Marne ki duayen kyon maangu", his very first song in films ("Ziddi" in this case) tuned by Khemehand Prakash, "Jag mag jag karta mila" from "Rim Zim" and "As mohabbat ki basti basaenge hum" from "fareb". Scored by Anil BiSwas; S.D.Burman's Dukhi man mere' from "Fantoosh" and the Kishore –tuned "Koi Hamdum naraha" from "Jhumroo", he even did lyrics writing and gave us some haunting melodies in "Door Gagan Ki chhaon mein and door ka rahi" of which he was also a writer, director and producer, besides being its music-director and actor. As an actor-singer, he featured in about one film every two years till 1970.

Then came the jet age of music and innovations of all kinds. Enter R.D.Burman with his swinging. Up-beat style and Kishore sets feet atapping and hearts ablaze with his boisterous antics, vocal gimmicks and jazzy style cast in the Burman-mould and later tried by many others. Thus we had songs like "Cham chichi, chiki, bam chichi chik" from Zehreela insaan". The sprit of the modern age as projected in "Om shanti om (from Karz") could only be expressed by Kishore. But he could also pour pathos into the "Amar Prem" (Chingaari koi Bhadke) and "Kuchn to log kahenge" and "safar" songs (Zindagi ka safar) or the famous "Mehboob" (Mere naina" and "Kudrat" number (hamen tumse pyaar) The romantic "Tum aa gaya ho" and "Tere bino zindagi se" (from "Anddhi) "Kora Kagaz tha ye man mera" (from "Aradhana") "Tere mere Milan ki ye raina" from "Abhiman" and "Aaye tum yaad mujhe" (from "mili") took on a special flavour in Kishore's voice, Whatever be the mood of e song joy-sorrow, anticipation or gloom or the style gimmicky or sober, Kishore fir the bill to a T. The list of songs is endless attempting an exhaustive survey would be futile, for this versatile singer had as many songs to his credit as there were days to his 58-years long life. Awards and accolades he won in plenty, but the most notable among these is the Lata Mangeshkar award he was given in 1985.

His eccentrieity as well-known as his passion for work. Despite a great desire to retire to his native town, the recording sessions never ceased. Just two days before death struck, he remained lasy with a marathon recording session during which he is reported to have been of his comical best. Today, one of the greatest playback singers is no more. As he left for worlds younger, he took away with him an important quality very few are gifted with –versatility. No other singer has yet exhibited his rage and flexibility. It sounds unbelievable but is a fact that Kishore will no more move us to tears nor yodel to bring a smile to our lips, except through his older numbers. It would be no exaggeration to say that Hindi film music has been stripped of its youth (Kishore means just that) with the passing away of this leged.

Parul P Toliya

The City Tab, Sept. 27-Oct, 3, 1987.

28.KING OF CLASSICAL VOCAL

A Comprehensive aalaap, systematic vistar, uncanny layakari, an immaculate staan-all based on an emotional architecture built upon the best traditions of the Kiran gharana and rendered in a clear, well-mondulated and flexible voice.

This about encapsulates the vocal arrobatics of Pandit Bhimsen Joshi, the king of classical Hindustani vocal music. Who's scheduled to Perform in the city this weekend.

PUT the question, "who is the reigning master of Hindustani classical vocal music? "to any music-lover and pat will come the reply – Pandit Bhimsen Joshi. No one can question this, for it is the truth – Pandhi returns supreme not just because he belongs to the older order. But also due to his amazing versatility and virtuosity (which has very few equala today). He has been acclaimed as one of the most popular artistes who have flourished in india's post-freedom musical renaissance and represent the generation of contemporar musicians who are truly worthy of wearing the mantle of old masters. At 64, Panditji is still going strong and h is still in his musical prime.

Pandit Bhimesen joshi felt very early in life a fascination for the seven notes that make melody a complete whole, he knew that gaining mastery over music was no easy task and could not be done without a master. So began his quest for a grew. His thrist for knowing grew and there was still none to guide him. He wa ran away from his home in Karnataka and wandered from place to place in search of a master. He was destined to find one in his own distric-savai Gandharva, the most out standing disciple of Ustad abdul Karim khan of the kirana gharana, he lived with his guru for five years, practicing 18 hours a day, which eventuall shaped his illustrious music career.

Panditji retained the essence of Kirana gharana but developed a style of his own. It is marked by comprehensive alap, systematic vistar, uncanny layakari, immaculate taan-all based on an emotion arechitecture. The voice is clear. Well-modulated and flexible. He easily man covers it over three octavas. Th wide tonal range can conjure up an unending variety of musical effects-from delicate nuances that take yo over gently murmuring brooks to a vigorous melodic pattern that reminds you of the roar of a lion. His vocal have gained deeper dimensions over the years ane let to his voice a unique dignity and charm. Only a mast like Bhimesen joshi can achieve such a marvelous musical amalgam. While khayal is his forts.
He excepts in thumri also and infuses great emotive power into a bhajan or a pad the inherent vitality in h voice also has the power to sustain listening interest.

Through an ardent beliver and practitioner of the old methods of teaching, he was also undertaken search for new direction in traditional music and given us a few gems in the form of new ragas that bear unmistakable stamp of imagination and genius.

Panditji is singing in Bangalore on November 14 at 6.30.P.M at the Chowdiah Memorial Hall. Ticket have been priced at Rs.250,100, 50, and 30.

Parul P Toliya
The City Tab, Nov.25-21, 1987.

29. FOR MUSIC'S SAKE

SPIC MACAY: Is a movement dedicated to the cause of music. That's what its name, 'Society fir promotion of Indian Classical Music and Culture Amongst Youth' tells us. So do its activities. The movement began 10 years ago and has been steadily widening its sphere.

Why the necessity to promote Indian music and culture among our youth? You may ask. That answer is that many of them do not get to know much about in unless they are students of music or have a musician in their family. The other remain unaware of it because it is not part of their curricular in schools or colleges, not do they go out of their way to learn anything about the classical stuff. In their desire to be part of the crowd. To be modern, they discard with the conventional and the orthodox which they don't want to be so throng pop music shows, dance to its racy beats and wisely stay away from classical recitals, leaving them for the knowledgeable oldsters. Who could not their heads and tap their feet (orhands) to the slow unfolding of a raga or the agile movements of a dancer.

Nothing wrong in enjoying Western music, for each and every form of music has a charm of its own, but should't one know about one's own heritage? Yes, decided a dedicated group of people who created APIC-MACY and took upon themselves the task of taking our classical the task of taking our classical music and culture to the students. Enticing students to a formal concert would't succeed, they said and instead took their ideas and willing musicians and dancers to schools and colleges, where students would be more receptive.

Among the novelities the students encounted were : Lec-dems or lecture-demonstration sessions : Those at SPIC MACAY knew that unless their audience knew what our music and dance was all about, they would be unable to enjoy or appreciate it. So this novel concept of lec-dems was born, where the artiste explained to the student audience the various aspects of their art, in simple language and also demonstrated it one their instrument or vocal chorals or through dance-movements. The atmosphere was informal where the distance between the artiste and audience disappeared. The student discovered that their notins of classical Indian art belong drab were wrong, Indian classical music. Carnatic or Hindustani, was actually melodious and appealing and classical dance forms were a visually satisfying experience to them. SPIC-MACAY had succeeded young ones and kindling their interests in all that was part of our culture. The overwhelming response convinced the group that they could create an audience that they could creat an audience that would be able to appreciated our classical heritage. SPIC-MACAY lays great emphasis on lec-dems and they are held once every month right the beginning of the academic year.

Fest ; this includes formal recitals by well known exponents of classical art. These top artistries draw crowds and succeed in capturing the students interest Several young upcoming and equally enthusiastic artistes are also invited to perform. The fest serious takes place every year in January or February all over the country For the students these fests are not something they watch happening from the back rows of an auditorium, but .that activity involved them and put them in close contact with the artistes.

Baithaks are the heart of SPIC-MACAY's efforts their aim being the sustenance of the students interests roused by lecdems and fests. Baithaks art monthly concerts in an informal chamber-concert format, where the traditional upasak-rasik (a close knit artiste-audience relationship is created, making for effective communication between the two Rare art forms like "Koodiyattam" have also been presented in such setting.

SPPC-MACAY'S forays into other aspects of our culture include yoga camps, folk festivals depicting authentic folk forms from all regions of the country screening o films on Indian culture, music workshops and painting classes. The society also provides Scholarships to meritorious students who are sent to the receive training in music or dance in the traditional gurukul settings.

Organizing all this is the central core group based in Delhi and looking after the arrangement in various cities are the local chapters (numbering 150) in coordination with sub-chapters in schools and colleges. Running on the selfless service of student members, SPIC-MACAY remains an academic, non-commercial venture. Funds are raised in the form of advertisements, through donations and sponsorship Central

government bodies such as the Departments of Culture are Youth and the Indian Counsil for cultural Re... State Government Foundations and Trusts and Public and Private sector undertakings also provide nece... aid. The artistes are more than happy to perform and be part of SPIC –MACAY. They charge nominal fee... demand no exclusive treatment. The list includes such names as Pandit Ravit Shankar, Nikhil Banerjee, P... C.R. Vyas, Chitti Babu, Pandit Hari Prasad chaurasia Pandit shivakumar sharma, Dadar brothers, P... Bhimesen Joshi, Pandit Jasraj, Dr.V.Doreswamy iyengar, Lalgudi Jayaram, T.V. Sankaranarayan Dr. N. R... Sanjuktha Panigrahi and many more.

The movement is catching on but those from the group feel there is a lot more to be done. Their e... have been repaid in terms of the increasing number of members and appreciation from the Government ... form of Sanskriti Award in 1981. Their festival this year has lacdems and recitals by M.S. Gopalkrishnan, ... Balamuralikrishnan, and Malavika Sarukkai, who will also perform at Mysore after the Bangalore concerts.

Padmsree M.S.Gopalkrishnan is violist of repute, known for his command over the carnatic ... Hindustani styles. He received his intial training from his father Parur Sundaram Iyer at the age o... Popularly known as M.S.G., he mastered the instruments at 16 and then went under the tutelage of P... Omakarnath Thakur, His long association with the vocalist maestro gave him perfection in the Hindustani ... too, gaining for him the title 'Violin Vadya Samarat' His music has won the admiration of Westron music ... and the violin maestro Yehudi menuhin. M.S.G. is now taking advanced training in Hindustani music ... Pandit Krishandji of Kirana gharana, for to him, music is an unending quest, he will give a lec-dem on Ja... 30 at St.Joseph's college of Arts and Science at 12.15 p.m. and a concert at Indian institute of Sc... Malleswaram, at 6.30 p.m. the same day.

Padmashree Dr.M.Balamuralikrishna is famous for his distinct style of rendering that has innovat... its highlight. He is already considered a legend in the musical world. Beginning music at three under his ... Pandit pattabhirayya he learnt to play the violin and viola besides vocal music. At nine he became the d... of Parupalli Ramakrishnayya Pantula and soon became a much – admired exponent of Indian classical ... His songs In Telugu, Sanskrit, Tamil and Kannada 72 melakaratas in Sanskrit and Telegu Thillana and ... compositions and the new tala system remain uparalleled in form and content. After five decades in mu... is as musically agile as ever. His lecdem will take place on February I at the Poorna Prajna Educa... Centre, Salashivahagar at 2.00 p.m and the concert at the Indian institute of Management Bannerghetta ... the same day at 6.30 p.m. Malavika Sarukki is an exponent of the classical Bharatnatyam and Odissi ... She learnt Bharatanatyam from K.Kalyansundaram of the Thanjkavur School at the age of ... complementing this training under S.K. Rajaratnam of the Vazayanan school and kalanidhi narayana ... odissi style she learnt from Kelucharan Mohapatra and his disciple Ramani Jena.

Twenty years of intersive study of the dance form blessed Malavika with a distinctive dance sty... main features of which are chiseled graceful movements. Intricate rhythmic patterns, restrained intens... poetic simplicity that brings out the spirit of dance. She is considered one of the most outstanding expon... Bharatnatyam in India and has performed at various prestigious festivals in and out of the coun... Bangalore she will perform at National College, Jayanagar on February 3 at 6.30 p.m.

All those keen on getting a glimpse of the invaluable treasure that Indian art forms are, take not... can just walk into the concert hall and partake of it. Those already familiar with all of it. are welcome to... don't have to spend anything but your time. The added facility of bus services will be provided a... conderts on all days to major points in the city shivajinagar indiranagar jayanagar, malleswaram and M... Those interested in being a part of SPIC-MACAY, membership is all yours for a very nominal fee.

Parul P Toliya
The City Tab, Jan. 31-Feb 6, 2988

30. Dance Dance
Vasanthalakshmi and Narasimhachari

A unique treat is in the offing for dance lovers of Bangalore. Coming together on one stage are well-known exponents of dance to present their art-forms at the Purandara Nrityotsava to be held on January 18 and 19 at Chowdiah Memorial Hall.

Those partaking of the event are Vasanthalakshmi and Narasimhachari, Chitra Visweswaran, Krishnaveni Laksmanan, Padma Subramanyam, Dhananjayan and Shanta Dhananjayan, and Lakshmi Vishwanathan. Narasimhachari is a Bharathnatyam and Kuchapudi exponent. Dhananjayan is a Bharathnatyam and Kuchipudi exponent. Dhananjayan is an accomplished Bharathanatyam and Kuchipudi dancer. The rest are known for their distinct command over the Bharathnatyam form.

The two-day festival will also have many other dancers from Karnataka, Andhra Pradesh and Kerala, adding their mite. The highlight of the show, however, will be the final unconventional item where all the top dancers will together perform Thillana, a creation of Mysore Vasudevachar. Each artiste will give his or her own different interpretation, thus fusing various styles into a visual whole.

This dance festival has been jointly organised by the international Dance Allaince, New York, and Bangalore's Gandharva Vidya Niketan. The festival has been so arranged as to synchronies with the international Dance Day celebrations the world over. The show at Bangalore is a tribute to the trinity of Karnataka- Sri Purandaradasa, Sri Muthaiah Bhagavatar and Sri Mysore Vasudevachar.

The international Dance Allaiance, founded by Ben Sommers, is a non-profit, educational organisation given to creating unity among dancers of the world. The aim of such festivals is to establish greater communication of dance among the nations of the world. Ban Sommers believed that dancers do not see each other as rivals but as co-workers involved in the advancement of art.

According to Leeia Sekhar, member of the Local Advisory Council of IDA, the success of earlier festivals and the enthusiasm generated by them only proves Sommer's belief.

Parul P Toliya

31. Time for Devotion

A few devotional music albums have been added to CBS regional repertoire. Two in Tamil and one in Telegu seems a good enough number.

"Saranalayam" is a collection of Christian devotional songs in Telegu. Musically directed by Premkumar and penned by Magappu Vmmiraju, the compositions are pleasing to the ear. Adding their mite to the whole effort are singers Rajkumar Bharathi, Chhaya (who goes all childish-voice for one number) and choros (who tend to go off at their own tangents even while singing as a team.) Rajkumar Bharathi has a good voice and renders his numbers with feeling.

Prekumar now turns his attention to similar devotional songs this time in Tamil, written by V. Ra
Sister Cetherine, Bagyanathan, Kavignar Mani Maran and Brother Willam, The album is called 'Kuzha
Yesu". Lending their voices are Jolly Abraham, Bangalore Latha, Sister Catherune, Shantharaj and th
friends. There's melody in the music which learns towards a little of classical at most times and the folk at
others, the rhythem side of it is equally prominent. The singers do full justice to their job, only Sister Cathe
sounds off key at times and could do with some firming up of the voice.

It's time, devotional songs were played to you for a change, so in comes Kadri Gopalnath,
Saxophonist, playing popular Kannada devotionals on his instrument. Expect to hear Carnatic music ba
compositions that may aid "Devi Darshan" (that's the name). The songs chosen are "Tribhuvan Jan
Hantirasa Haridihudu,' 'Ayigiri nandisi' and Adilakshmi devige aarati' on side 1 and on side 2, 'Pahis
Paramakalyani' , Ee divyaroopa', Shri chamudeswari 'Yenthasanda' 'Bhagyada Lakshmi Baramma'
Kunnunooru saladu'. The artistry of the seasoned Kadir Gopalnath is well-known and needs no mention.

CBS also has something for disco-freaks... 'Dal mein kala songs. By Kanchan, set to lifted music
Babla. Actually these are no songs, if you look for poetry. They are ordinary and sometimes nonsens
sentences set to music some of the words are Angrezi in keeping with the westernized music.

Side B is repetition of side A, in musical form with just choral support. It's for dancing says the flap
stand back and tap away to disco music.

Ghazals have been put in for good measures and the one singing them is Nirmal Udhas, who maint
his position at CBS only because he sells. The album is called 'Meashoor' meaning famous (wishful thin
and has the usual Nirmal Udhas trying to copy younger brother pankaj Udhas-Stiff. Nothing to write h
about. You'd be well-advised not to expect miracles when it's the older Udhas. Some numbers (they are
ghazals at all) have march-time-march music and sounds strangely familiar (Surely we've heard it all in s
film numbers?) and who's talking of originality? The final piece 'Zindagi ek kiraye ka ghar' is a repea
'Zindagi pyar ka geet hai from sauten. Somewhat philosophical, it has been labeled traditional. To buy or no
buy is your problem. The solution may be in these lines, if you look for it.

Parul P Toliya

32. FILM FLAK

CAST JACKIE SHROFF, MADHAVI, SUPRIYA PATHAK, MOHAN BHANDARI RAKHEE, ANUPAM KHER, SHEKAR KAPUR PARESH RAWAL

Good man, bad man. Bad versus good. But bad is actually good beneath the surface (he's the he
course), and good is not bad either, since both are born of the same suffering mother. It's ancient w
ancient bottle. Despite this, Salim, the first half of Salim-Javed term has woven an interesting plot aroun
bottle called Falak (or 'The Sky' if you please). Thanking, they sky' if you plot around this bottle called Fal
'The Sky' if you please)?. Thankfully, the sky is not where things are stretched. Credit Salim again – he
believed in melodrama of the extreme kind. So you have high voltage situations, but not electrifyi
shocking because you know what the story is all about.

If you must know of the story, here is a sketch: There's this lady (Rakhee), whose husband
security officer in the mill, is dead (killed, of course), and on her falls the onus of brining up her two sons
elder takes to law, and naturally, becomes a lawyer (it's either that or the police officer): the younger p
lawlessness and becomes Jackie Shroff. Then there are the villains one and two (Paresh Rawal and Anu
kher) and they keep you occupied through to a ketchup-strewn end. The rest of the case includes m
love and sentiments, charged drama, Madhavi and Supriya Pathak the badmen for the fights, lots o
dialogue, Shekar Kapoor, Akash Khurana, and finally, the inevitable revenge.

Though familiar, the bottle does not make you want to walk-out midway. Credit Shashilal Nair. The megaphone wielder, for this. Raakhee stands out for her portrayal of the mother in trouble. Shroff has a well etched mouldoffiered him and he does it with ease. Anupam Kher does not disappoint either, and, as always, lingers in the mind. Give the bottle a try, it will not intoxicate but will definitely give you some absorbing moments.

Parul P Toliya.

33. Another flower in the bouquet

Pankaj Udhas is extremely soft-spoken, but his thought and ideas are as fixed as his style of singing. The latter, luckily for him, has caught the fancy of the masses, resulting in a great fan-following even among the non-Hindi-speaking public. If the fingers given by Music India is any indication, Pankaj's albums sell like hot-cakes. Most of the snow run to packed houses, and there are many Pankaj-admirers who go back without so such as a glimpse of their that he is the highest paid ghazal artiste today.

It is this acceptance by the layman that leads Pankaj to say that the ghazal is at its height of popularity, and not on the decline as critics would like to believe. "Though many opportunity are trying to cash in on the ghazal popularity, they cannot survive, as they do not posses true potential". It'll be the established ones who will continue to adorn the scence, believes Pankaj.

He also believes that there is no basic criteria or fixed rule for ghazal- singing, it id a form of light music, different from classical music, through a grounding in the classical style will enable the artiste to bring out the mood of a lyric with a raga. Besides this, a singer must also possess and effective voice to make the ghazal a soul – strring experience. Knowledge Udhas would bean added advantage. To be original above all, as it is also the most difficult. Singing tend to emulate the stalwarts, knowingly and unknowingly, and this drains away the impact the singer makers.

Pankaj's composition have more often than not appealed to only the layman, and the connoisseurs or the discerning listeners tend to write him off as too simplistic to deserve a hearing. When questioned on this point, Pankaj conceded that he keeps the general public in mind when preparing for his albums. His aim he said, has been to sing to populariese the ghazal and take it to those who do not know Hindi or Urdu. Besides, he also wanted to sing comtemporary but unknown poets and the only way he could do this was through simple, hummable tunes.

This reminds us of yet another important issue-that such simple numbers are merely ephemeral. Only those compositions with a sparkle of musical artistry and versatility in them are remembered even when the artiste is no more. Pankaj's answer to this was that every album of his has 2-3 ghazals directed at the connoisseur, and his latest shagufta goes a step further. According to Pankaj, he learned heavily on serious poetry with in a aim of getting the 'classes' on this side.

Pakaji maintains that the critics' tendency to score him off stems more from envy at his fame, but the public has formed its own like and dislikes, it has accepted certain singing style and rejected others.

Pankaj considers Mahidi Hassan his guru in ghazal-singing, but denies the fact that he learnt from Aslam Khan, who is in fact, was introduced to the ghazal by Pankaj himself. Master Narvang Nagpurkar is the only person he ever learnt anything from.

Apart from Mehdi Hassan, he holds Jagjit Singh in high esteem, as he does Bhupendra. Anup Jalota he classifies as a Bhajan singers, though he accepts that two of Anup's earlier ghazal albums were good. He calls Talat Aziz good, but regrets that a fine singer like him could not sustain, popularity-wise. Farida Khanum of Pakistan is another artiste he looks up to. But among the new comers, he would says there is no one of great promise, which led this interviewer to wonder whether something akin to Mangeshkar monopoly existed in the

ghazal field too. All that Pankaj said (with a smile) was that it is an open field, and that no one stops othe from trying their luck.

Here's good news for Pankaj fans the non-Hindi speaking regions: He soon plans to sing regio songs, starting with Punjabi, Benfali and Gujarati, and going on the South Indian languages too.

For those who are keen to know what Shagufta is all about, here's a gimpse. Besides being his m widely advertised album, it also happens to be the biggest. It is a four-cassette set ! He worked on it months, choosing those lyrics that he felt suited best and then gave them tunes that would catch on. It been Pankaj's very special baby right from stage one. And if you're wondering whether it really is different the artiste claims, the answer is yes. It is serious poetry and the wine memory lane remembering those st skies, the soft murmur of brooks and the beloved at his side "Yaadon ka ek" and "Shaam Dhale Deep Ja He then returns to his present lonely state, and philosophically accepts it as a fact of life ("Ghamon ne gher hai). There is self – pity sometimes (Um Jaise tanha logon ka). At others, there's a bounce in the spirit, reve in the first rains of the season ("Kisne bheege hue....") or admiring the beauty of a damsel (Kaliyon J rang....). There is just that little Arabian nights music to make a number catchy (Jisko dekho.....) and a das a classical raga, 'Yaman' to make for an arresting piece ("Din bhar ki....).

Pathos-filled lyrics dominate Shagufts, as does the increased orchestration. But it does not drown voice or the fact that many numbers are reminiscent of his earlier compositions. And, so as usual, Pa keeps hit style of singing on the straight track. There are no deviations or classical variations. The mus pieces worthy of special mention are "Samundaron se", "Aankhon Mein Ashk", " Anahi" "Usko Gale Laga and the final Bhairavi-based "Khanabadosh Hai". This talks of the transience of life.

The quality of the recording is excellent, and the set comes to you in an eye- catching p Appearance- wise, Pankaj has taken on a new look. Details aside, Shagufta remains just another flower in bouquet prepared by Pankaj for his loyal fans. Possibly next time the arrangement will be on different colours more subtle and varied, and the connoisseur will be on his side.

Parul P.Toliya
The City Tab, oct. 25.31.1987.

34 MUSIC IN HIS SOUL

Many call him 'Bhajan King' but Anup Jalota does not like to be stamped and put into one partic restricting.

Category A versatile artiste, his flexibility moulds itself easily into any lyrical composition a ghazal bhajan, film, songs in any languages or even an adselling fabrics. It he made the ghazal popular among music bugg, he also been responsible for creating an enormous audience for bhajans, (He's been name providing ambassador of devotional music) His list of 75 gold, platinum and multiplat-num dises ranks the world. The reason for this is that he gave to his music a vitality that caught on. His mellifluous expressive renderings, artistic modulations of voice and stylish presentations, full of punch, attracted the music fan and satisfied the classical loyalists.

His days are given to recording rooms and evenings to the concert stage. There are times wh goes to the recording theatre straight from the airport and, completing his work, dashes back to the nex to his destination concert city.

His interest are many, he has promoted many upcoming artistes like Lalit Gurwara and Mah name two and is into acting and a coring music for films. Where does he get such stamina from? To ge stamina to this and decide what made him tick, many questions were put to him when the perform Bangalore as part of the promotional campaign of his new release "Andaz-e-bayan' This is what he had

That interest in ghazals is not as widespread today as it initially was. Would you say the ghazal is a casing fad? It was a lad a few years back, when it was reintroduced. Even those unacquainted with it were seen attended concerts. But a ghazal cannot be enjoyed without proper knowledge of Urdu. That is why we no onger see the earlier craze. We no longer see that the earlier craze. We now have only a select audience which has its own favorite artistes and remains faithfully to them, accepting all that the singer presents. Thus even a geet by Pankaj Udhas goes down well the listeners.

What do you think of the new set of singers in the fields?

Unfortunately they are only after fame and are not working are sincere and also have a firm grounding classical music, without which they cannot hope to succeed. Among the younger lot I consider Hariharan as very good. Roop Kumar Rathod has the Dharupad Dhamar style of singing and present classically heavy compositions where as Ashok Khosla has a lighter style and a good fan following.

Do you consider any of them a treat to your position? Not at all, My audience is different from others. No ghazal singer has an varied an audience as I have. And as I said before, once the listeners take to a particular singer, they remain loyal to him.

You've also sung Nazrulageeti for Bengali audiences. Why not pavindra sangeet?

Pavinara Sangeet offers no acope for variation. The composition are tuned by Ravindranath Tagore have to be sung as he intended them to be, whereas 'Nazrul Geet' allows the introduction of Sargam, alaap and taan, which is more my cup of tea.

Why are you getting into acting? Music must take upall your time?

I act in films to brack the monotony of life. I perform on stage 25 days a month and need some kind of rest, which I get by doing something different, I have no intentions of making a career out of acting, through, I take no payment for it either.

When introducing a new artise, what quality do you look for? When I come across singers with a different voice, I back them. I am not interested in copies of famous singers. You offer nothing new if you try singing like late Mangeshkar or Mohammed Rafi, such great cannot he copied.

Why have't you and sonali sung together?

That's because our styles are different. Mine is free spontaneous, minus prior rehearsing. Sonali's fixed and she never departs from the pre-sent pattern of a composition. Morever, I never did approve of couples singing together.

What do you think if her as an artists?

She's is a good musician and good performer. She often sings difficult numbers but her voice does not support her much. I only pray that she gets the necessary stamina to see her through.

Is it true that you are promoting. But I shall soon be composing bhajans to be sung by her, she us an extremely dedicated and balanced person. Such people create waves.

It is very difficult having your songs aired on radio.

We get to hear not less two of your compositions in every bhajan and ghazal programme. Comment

Its like this. AIR has a Censor Committee. They buy new records and hear them contain. Cheap poetry are sung off-tune are immediately rejected. The better ones are aired. Then there are also requests from

listeners. This is how artiste is heard again and again. Playing games is out. You can approach one per
not everyone in authority.

What are your future plans?

To give a new dimensions to music, and to bring back the traditional style of ghazal singing, specia
Begum Akhtar and Farida Khanum. I intend combining the orchestration of modern music, which should ap
to those who miss the former as well as those who enjoy lighter compositions.

What' special about 'Andaz-e-bayan'?

There are 12 compositions set to 12 different ragas, giving a fresh mood to each. It has good po
and soothing, light orchestra.

Who do you look up to as great artistes among your seniors.

Mehid Hassan is truly great. He paints pictures through his ghazals. Ghulam Ali is another artists
has the potential but somehow could not make it- Rajkumar Razvi. He's Mehdi Hassan himself.

That's Anup Jalota for you giving due where necessary and ready to encourage young talent.
secret of his success unveils as you watch him interact with individuals offstage and perform on stage. E
obliging, charming and polite, he has the knact of making everything feel special. He carries the audience
him with his ready quipe and witty asides. He vibes well with the audience and the audience with him. All
goes on to prove that it takes more than musical ability to make it to the top.

MUSIC COMPETITION

The Bharatiya Vidya Bhavan, Bangalore centre, is holding a vocal music competition in thyagara
Kritis. It is open to those below 15 years of age. The competition will be conducted at the Bhavan premise
Race Course Road, Bangalore-560001, on January 3, 1988, at 10 a.m.

Application forms and further information about the competions can be obtained from the office of t
Bhavan (Tel.27421 & 77303). The last date for submitting the forms is Dec 26, 1987, before 1.30 p
Application forms should be accompanied by certificate giving age and date of birth.

Parul P.Toliya
The City Tab, Dec 27- jan 2, 1988.

35. LADY – LUCK'S SPECIAL PROTÉGÉ

He has been named 'Ghazal King' by the press and the publicity campaigns of records companies
That because Pankaj Udhas is the most saleable singer today and even those with no interest in Indian lig
music have hear of him. His fame is the handwork of Dama Luck who generously, bestowed her favours o
him, whereas many others with greater musical gifts have been forced to lead a life of oblivion. Pankaj ha
good voice and never goes out of tune. But he has yet to show that spark of shear genius that will immortalis
him. A few years from now, when the ghazal fad had faded, Pankaj will probably only be remembered as th
singer who sent the sales of his albums soaring by sheer strength of his mass appeal. And this, he has gaine

through his choice of simple lyrics that the Hindi knowing masses easily followed and a repertoire o straightforward and easily hummable tunes. Besides this, his appearance on the scene when the music lovin masses hankering for a different kind of melody.

By Pankaj Udhas

Has made his path easier. Music India also pushed him to the fore-front with all their might. With the result that the name Pankaj Udas became synonymous with ghazals. But the truth is that he does not always sing ghazals. What he presents are qawwaalis in the ghazal format and he himself admits that he and mos other singers from today do not sing ghazals. To his credit it must be said that he is original and imitates no one.

But Pankaj has seen difficult too, in 1974, when he entered it music scene, he found it difficult to get a break. He had discontinued his studies while in the I year of Msc to satisfy his musical yearnings. But he had to wait. Meanwhile, he learnt music from Master Navrang and ghazal singing from Ustad Aslam Khan. Pankaj's first experience in the public came in 1976 in the form of a TV programme in Toronto. Back home, the ghaza was taking its first faltering to be known. Pankaj waited in the wings. Four years later, in 1980. Music India hea a recording of Pankaj and offered to release it as an LP it is called 'Aahat' and it did well. Pankaj lost no time in coming out with other albums Mukarrar: Mehfil this shot him to prominence : Tarannum; Nayaab, Maikasha Best of Pankaj Udas; Paimana and Furqat the last three compliations, followed by Live this first quad album Aafreen and the latest Shagufta a quad album. His concert in Bangalore on October 4 at Chowdiah part of Music India's campaign to promple this album.

Pankaj works hard to maintain his position-he-setts through thousands of lyrics before choosing a few for this albums. He has lent his voice for a few films too (Agnidaah, Kamla, Jawaab and paththar). Seeing the declining standards in ghazal singing of the late due to a like to think that the ghazal era has rechai its end, but pankaj contradicts them by saying that the ghazal will not be turned out for along time to come. Maybe he is being optimistic or still believes in the generosity of Fate as far as he is concerned. Whatever be the case, time alone can tell whether or not this luck will hold out.....

Parul P.Toliya
The City Tab, Oct. 4-10, 1987.

36. RHYTHM – MAKER

Creating rhythm with his deft finguers
Palghat Raghu has enthralled music
Lovers all over the world, In this
Exclusive interview, the master of
Over-200 beats shares his views
On music both Hindustani and
Carnatic.

Percussion has occupied an important place in music. Music minus rhythm would be life-less. The rhythmic beats of a Tom-Tom or table, a dhol, or pakhawaj, or a mridangam fuse with melody to make the experience of music a complete whole. So when one talks of musicians, how can their allies, the percussionists, be forgotten?

Hindustani music employs the tabla or pakhawaj. The earnatic style utilizes the mridangam of the Kanjira or the ghatam for rhythm. These rhythm-keepers, apart from accompaning other artistes, also give solo concerts thongh this kind of playing has not found as much acceptance as the combination of melody and

rhythm. Much more attractive have been the jugallbands or percussion ducts, where two artistes belonging the different musical styles come together to fuse their modes into an innovative whole, while at the same ti expression and effectively, keeping up their individuality. When one talks of such duets the name palgh Raghu instantly comes to mind. He is the mridangist who was seen in a percussion duet with Ustad Alla Rak on the national hook up in July this year. He is known not only to the carnatic loyalists but also the Hindusta music connoisseurs for his expertise with the mirdangam, He has had along association with Pandit R Shankar the sitar maestro in his programme tours in India and abroad. Ustad Akbar Khan that the idea o percussion duet was floated and palghat Raghu and Ustad, Alla Rakha's deft fingers enthralled the audien Bach home, a sitar-mirdangam combination was tried out and it succeeded too. As all good experiences hav

Palghat Raghu has been in this profession for over four decades. His initial training took place un Tinniam Venkataram Iyer Later., the well-known palghat Mani Iyer guided his style.

Those were the days of oral tradition in music books were considered useless as a teaching aid, her the student heard his teacher play and then himself played from memory. Besides long hours of practice it a involved "stealing another's art", says the maestro. He listened to as many artists as possible and tr imbibing the best from them. Religious sentiment was also attached to music, so learning was a form worship and he performed this between study hours. Palghat Raghu was a brilliant student (one of the few w a Bachelor's degree in Mathematics), hence his father in government service, did not want him to take mus as a career. But the artistes love for the art was so over powering that he ended up on a concert stage. In fa he was invited to perform with seasonal artists at the age of 10 it self, with their spreading news of his dexter at thythm. He gave some 10-12 concerts a year then.

He has accompanied stalwarts like Arikudi Ramanya Lyengar. Chembai Vaidyanatha Bhagavath Maharajapuram viswanatha Lyer, G.N. Balasubramanyam, Mandurai Mani Lyer and Alathoor Brothers he h also participated in various festivals abroad, his first trip being in 1960 to the U.K. at the invitation of Yeh Menuhin, where the participated at the Bath festival. He also visited the Soviet Union. Concerts at the Edibur International Festival (1963) the Berlin International festival and the Music Festival at Musigame, Paris (197 and teaching sessions at Weslyn UniverSity and the American Society for Eastern Arts, Berkeley, Califor are his achievements.

The awards and titles conferred on him include "Sangeethe Choodamani " (1978), the followship Kerala, Sangeetha Nataka Academy (1980), the K.Putta Rao memorial Endowment, Palghat Mani Lyer awa and the Presidant's Award (Sangeetha Nataka Academy) both in 1983 and finally the "Padmashri" in 1984.

How does he view the two styles of music? The maestro pointed out that despite basic similarities the is a difference in approach. In Hindustani music the percussionist keeps the time. The vocalist improvises the course of his singing tune, whereas in Carnatic music, the percussionist may improvise on his ow necessitating the other to do so too.

Does the mridangam require great care? "Yes, it does", says the Vidwan.

"The instrument is made of jackwood stiched together with buffalo skin on the left and on the right is cowhide and wood combination. As soon it is very sensitive and too much sun or rain affects its tonal quali He himself uses powdered crystal evently spread between the skin of the instrument to get the tone.

He conducts a workshop every year at the national center for performing Arts, Bombay. Though musicians musician for learning is never-ending. He has mastery over 200 varities of difficult beats. But s sees great scope for learning more in the course of teaching others. "When a student is unable to learn particular rhythm, new ideas are tired out, which benefit the teacher too." A good student can also improve h guru", is his belief.

Among his well-known student are Trichur Uareadrar and Ramkumar his own son.

His only advice to students of music is that they maintain their zeal of learn. Runninf for concert platform takes away their excellence. A well equipped student never lacks opportunities. "Perfect yourselves and the accolades and awards will follow on their own.

Parul P.Toliya
The City Tab, Jan, 10.16.1988.

37. IT'S SONALI'S

The Bangalore branch of the international Society for Krishna Consciousness is celebrating Janmashtami, the day look Krishna was born by organising an evening of at the Chowdiah on August. 17. Music love he treated to a performance Sonali Jalota nagarai a little about the artistes themselves.

The name Sonali Jalota immediately conjures up in our minds the picture of a very charming person gifted with a melodious voice. She is well-known even among music buffs and is a name to contend with in the music world, being a singer in her own right.

Sonali was born to music, hailing as she did from the oriental Kirana Gharana. Her affinity for music was complemented with a good voice. This was nurtured under the eminent music conductor hiridayanath Mangeshkar when she was just a child. More training some time later from Ustad Faiyaz khan development her talent. Unfortunately a severe throat ailment robbed of her voice for as long as five long years. But she did not lose hope. Knowing that she would regain it some day. Her great interest in music prompted her to learn the sitar and to listen to veteran musicians like Kishore AMonkar, Shobha Gurtu, Pandit Jasraj and Mehdi Hassan. She imbibed the various nuances of style of these artistes and treasured them in her mind, to be recalled and incorporated into her singing when she got back her voice. Though she arrived on the concert platform as an aspiring singer a mere three years back, the fact that Sonali has already made a name for herself in the world of melody is no mean achievement. She has performed in various places in and outside the country and won the audiences over by sheer force of her voice and presence. She has just returned to the country after a 25-day long tour of London where she presented programmes of Ghazals and Classical Music.

Sonali has 4 records to her credit – Aaghaz, Bhajan Kalash, Khazana 85. and Dilkash. A fifth one called Shabnam is in the offing. She was awarded the International Emirates Film Festival Award.

The other artise performing at the ISKON function is Ram Nagaraj, a budding singer, who specializes in ghazals and bhajans. He has performed on the Bangalore stage a few times earlier with reputed artistes like Ghulam Ali and Roop Kumar.Rathod.

Though not born into a family of musicians, Ram always had a great love and flair for singing, which he had during his school and college days Basically a Bangalorein and Kannada speaking Ram seriously took to ghazal singing in 1984 when Anup Jalota, the well-known Ghazal and Bhajan singer, spotting Ram's talent, advised him to come to Bombay and undergo formal training in music. In April '85' Ram participated in the All India Singing Talent Contest held at Calcitta and stood 5th among 600 contestant. Being appreciated by a large audience of over 9000 people boosted further his confidence in himself.

Thus Ram decided to make music his way of life and moved to Bombay, where he began his music lessons under Ustad Alsam Khan of the khurja Artaul charana and the Agra Gharana. He further supplemented his training by listening to reputes artistes, the fact that he was consistently improved his own style of singing thus, speaks a lot for his receptive- -mind and a desire for excellence. "I go by the ear Hearing good artistes is a kind of training in itself, "says Ram. Being an alien in fast-paced Bombay and struggling to establish his identity has its own frustrations and disappointments, but Ram is determined to preservers and make it to the top, come what may, Aiding him in his efforts are, a good graps over the medium, an eagerness to learn regular riyaz a highly authentic Urdu diction and a deep voice rich in timbre that effectively brings out the mood

of a song, be it the romantic declarations of a Ghazal or the devotion of a bhajan. His diligence has w the recognition that will help him cover the many miles to his destination and he is now ready to bring cassette of his own.

Parul P.Toliya

38. FRIENDS ASSOCIATION PRESENTS

An Enchanting Evening of Ghazal
By ASLAM KHAN
On 29th August 1987 At Guru Nanak Bhavan

In the vast Galaxy of music that houses artists of repute Alsam Khan stands in a class of his own incomparable, along.....

Aslam Khan was born to music. The gift for music that coursed through his veins received training early age. His guru, the illustrious Ustad Azamat Hussain Khan was himself raised and nurtured in the de traditions of many generations of leading musicians, prominent among them being his uncle. The late Us Haji Altaf Hussain Khan of the Khurja gharana and the late Ustad Vilayat Hussain Khan of the Agra ghara He himself belonged to the Atruli (Jaipur) gharana of the famous Ustad Alladiya Khan. Ustad Azmat Huss Khan, spoting the immense potential in Aslam Khan, harnessed his talent and passed on to him the quintessence of the gayaki of four famous gharanas that he represented, Viz. Khurja, Atrauli, Agra and D Thus after long, ardous years of training and zealous pursuit of music, flowered an artiste who was one d become a raga in the field of music.

Aslam Khan did not restrict his gifts to the purely classical, but entered the arena of ghazal singing and scaled greater heights. He added the flower of classical music to his ghazal compositions and enhanc their beauty and charm. His mastery over the classical form invested his voice with a wide range of stylist expressions. His varied musical expression gives to each word of the ghazal greater meaning, making the whole experience an unforgettable one. Each ghazal is chosen with careful consideration to word constru and set to a tune that corresponds with its moods, resulting in a delightful balance of music and poetry tha leaves an indelible impression on the audience's mind. The subtle inflections of his art, with its classical foundation and his vivid imaginations carry the listener to dreamy heights of ecstacy and along beautiful a of love, be it the pleasure of meeting or the pangs of separation, be it a mood of tranquility, solitude, valou the amorousness. Yet another facet of this musical personality is Bhajan, presented with equal ease and alacrity. Aslam Khan's concerts never fail to delight his audience. The delineations of a melodic raga, the mellow ghazal and the devotion of the Bhajan leave the listener spellbound. This is what makes him an eminent concert, radio and TV personality.

It is from him that Pankaj, Manhar and Nirmal Udas learnt what ghazal singing is all about and at t root of their success lies veteran Aslam Khan's tutelage. Alsam Khan has peformed extensively in India a abroad and has 5 albums to his credit. Teri Yaad Mein : Music India Ltd. 2, Kashish : Music India Ltd, 3. Charagh : C.B.S. 4. Izhaar : C.B.S. 5. Mehekti Ghazalen : C.B.S. He was recently recorded a double albu ghazal for C.B.S. to be released by the end of this month. He has also recorded Classical music under the 'DARBARI'

PARUL P. TO

39. MAKING MUSICAL WAVES.

USTAD AMJAD ALI KHAN is well known to lovers of classical music. He is the youngest Sarod p of international repute, in the Hindustani Classical music field and the most popular, His name is synonym with music that is out of the world and truly divine.

Amjad Ali Khan was initiated into music at an early age by his father Ustad Hafiz Ali Khan (of Gwalior), himself a Sarod maestro, the extraordinary creativity that coarsed through the youngster's veins was nurtured and developed and in no time at all he won the hearts of discerning listeners in India and abroad.

His contribution to the field of Hindustani music is tremendous. He is the representative of the musical renaissance that swept across the country a few years ago. Termed 'neo-classicism' by the critics of the old order, the special features of this movement were invention of new ragas based on folk tunes, a break from the established norms and structures of the traditional ragas and numerous innovations of the existing forms to satisfy their desire for innovation. The traditional value were preserved and at the same time, new forms of expression were created and thus a link formed between music of the past and changing trends of contemporary thought and moods. Amjad Ali Khan added to the starkey classical a lilt of folk music and paved the way for more improvisations. To him goes the credit for the creation of new ragas like 'Hari Priya' 'Shyam Sree' and latest 'Priyadarshini' as a tribute to our late Prime Minister Smt. Indira Gandhi.

He lent a touch of glamour to this traditional instrument through his melody and popularized it immensely at a time when many other traditional instruments like the Sarangi, Dilruba, Rudra Veena and Surbahar had begun their journey down oblivion – lane. That Surbahar evolved into arhigher form and attained the states of a solo classical instrument is Amjad Ali Khan's great achievement He stands next only to Ustad Ali Akbar Khan in this respect.

Amjad ali Khan's technical mastery of this medium is complemented by great depth of emotional commitment and personal involvement which lifts an ordinary tune to the level of a superb melody and lends grace to complicated rhythmic patterns, the unique blends of 'Swara' and laya can be felt only when heard. He has done his bit for children too, and a cassette produced exclusively for the little ones, speaks volumes of his love for them and for music. In recognition of this services rendered to popularize music, he has been honored with the prestigious Padmashree and the UNESCO Award. Music lovers of the garden city are in for a rare treat on Aug. 5, when the great maestro will perform at the Chowdiah Memorial Hall in aid of the Spastics Society. It will then be the philanthropist-cum-musician Amjad Ali Khan at his best. Making more waves.

Parul P.Toliya

40. DEDICATED DANCER

Classical dancing is generally considered to be the domain of women, and we do not have many male dancers. And when we come across one, who got only pursues the art with great zeal but also steals the limelight from others, we cannot help feeling pleasantly surprised.

The reference here is to Sunil Shambu, a 20-years –old Arts graduate, who is a well-known Kuchipudi dancer, Having mastered the nuances of this dance form, he is now trying to master the intricacies of the Kathak under the guidance of Smt. Maya Rao, the founder-director of the Natya Institute of Kathak and Choreography and a well-known kathak exponent.

Sunil began his dancing lessons at the age of five, learning Bharatnatyam under Smt. Meenakshi, of the Veena Vishalakshmi Art Centre for three years, he was soon drawn towards kuchipudi, fascinated by its vigorous movements. He became a disciple of Smt Sunanda Devi and seriously pursued this study of Kuchipudi, His total dedication to the art, grace and flexibility of movements and expressive features soon made him a force to reckon with. Wherever he performed, he won the appreciation of the press and public alike.

This youngster participated in the state – level Dance Competitions conducted by the Karnataka Nritya Academy in 1984 and walked away with a special prize. He has also acted in a few films- Dangeyedda and Bhakta Prahalada. He has tried his hand at Choreography too. and was noticed by Smt. Maya Rao at her

workshop on choreography. Sunil has to his credit a ballet, 'Mayura Darshana' which was widely appreciated and which took him to 13 different places in the United States of America.

Sunil was fortunate to have been deputed to the Delhi School of Choreography on a State Government scholarship. He is very grateful to smt. Maya Rao and the Department of kannada and Culture for the encouragement given to him but the greatest credit he gives to his parents. 'without their support, I would have been unable to do anything. "His desire is to make a name for himself in India and perform for the audience here, finding them more discerning and appreciative than those abroad.

Sunil is giving Kuchipudi dance recital on July 31 at Yavanika, State Youth Centre, Nrupathuga Road for the Every Friday Cultural Evening Programme (EFCEP) organised by the Indian Council for Cultural Relations (ICCR) the Directorate of Kannada and Culture and the Directorate of Youth Services and Sports. The recital begins at 6.30 p.m. and admission is free, the sole purpose of the programme being encouragement of young talent in the field of performing arts.

Parul P.Toliya

41. ON THE KANNADA TRACK

Version recordings, have of late, been gaining ground and CBS has joined the crowd with its own recordings, 'Honganasu' is one of it, its music a straight lift from CBS is earlier presentation 'Fankar' sung by Nirmal Udhas. It sold mad see, so the recording community decided to keep its tracks for Geethapriya Lyrics. Naturally then, the name of the musician is absent. The order of the numbers differs but Fankaar is there all right, the Kannada version sung by old singer Yuvaraj and the version artiste Manjula. Yuvaraj dominates with four solos and two duets to his credit. Manjula gets two each. Nanna Priya yetake', aaduva nananna geete' 'Hoovantha manasenali' Raaga neenade' are one side (I) and Budukutanaa iruve 'nadedare yeeli nannase noory oogulu and Manavu oorivaga' fill side (2) all of the well sung. Should do well with the version buff.

"Vaasanthin" is a collection of Bhavageethe and offers some good music, though the renderings complain of not very apt handling. C. Aswath composes the lyrics of M.S.Vyasarao, H.S. Venkata Murthy and B.R.Lakshmana Rao.

Tract (I) on side (I) (1) Yuva mohavu' rendered by C Aswath and B.R. Chhaya, is classical based. Chhaya has a melodious voice. The affectation, in an attempt at sounding extra sweet, was unnecessary. She maintains it in other numbers too, Aswath makes a good music director, that's about all one can say to his credit.

The next number, 'Jaaride samaya', has even great affection put in the Ratnamala Prakash and it Jars despite its racy beat. She teams with the music director in 'Hagalirula Kaadide novu' The best piece is 'Yenikatara' rendered by Chhaya.

Flip over and there is the music director again, solo this time. Giving another appealing and folksy number 'Suliminchabali, Ratnamala returns for the next piece, this time more natural in a classical composition 'Neenillade nangendi', Eegeke nee duet is passable, and 'Kavidante manju, a male solo seems and apt finale with its slow beat. An invitation to Vaasanthi.

Accompanying instruments have been used to good effect and remain discreetly in the background leaving the singers, territory alone. Good recording is another credit. Will do well, look carefully for the concealed booklet, meant for you, of course also a bit of English thrown in for good effect. Unfortunately

proverbs never have been lyrical, metre wise, so you have to put with a not very musical presentation. a little it lifted from well-known film songs. Gururaj Hosakoti (who often goes out of tune) and Kusuma (good voic are the singers and Madan-Mallu, the music Director who prefor faster and not very melodious music. You ca hope to find all your favorite and some not so favourite proverbs here. The album overflows with them, witho a gap too. You may like it if you are looking for a change from the usual as song sessions you hear. Sound 'N Music is the producer.

Madan Mallu team up again with sound 'N' Music to give you a folk music piece called 'soo Suvvalali' The jacket claims the folk songs are set to a different beat and, true to their claim, that's what it is folk songs ir disco music. The foot tapping kind. But the --jacket could have been different. Who ever thought of the rustic villagers dancing to modern music dressed in their traditional attire, or do they?

The title song is sung by B.R. Chhaya, Mallu and group. Shiva mogga Subbanna and his pals pay their tribute to the potter in the next composition 'Munjanedda kumbaranna' but in a style he is not likely to understand. 'Yeimyagala hudugi' has Gurutaj Hosakoti and Ooramela Orra repeats the first team.

Side 'B' opens with a number celebrating the arrival of rain sung by Shivamogga Subbanna, Kusuma and group, who seem unable to synchronise all the time, out of joy at the rains, no doubt. Then follows 'Koly kolennira' by Geeta and her friends. Gururaj Hosakoti and Kusuma then give a duet 'Bannigarama mojugara', The whole exercise ends with shivamogga subbanna and chorus singing Tandano tani tandano. Folk songs are better off in their traditional form. The above numbers are popular and melodious in the original versions, which shouldn't have been tampered with. It's a wrong notion that only discogenre/ type music sells.

'Popular Ayyappan Songs' gives just what the title suggests, but in Saxophone, played by Kadri Gopalnath, who is an established artiste and does a good job of it. He builds a religious atmosphere through his instrument. The cassette should go down well with those acquainted with the songs. It provides the sing a long opportunity too.

Parul P.Toliya
(The City Tab, Jan 3-9 1988.)

42. SATIRICAL HINDI PLAY

HINDI theatre scene in Bangalore remain dull generally, Eight years back, we had a couple of IPTA (Indian people's Theatre Association) play and some NSD (National School of Drama) Plays. Some time later Prime Bhipal's "Rangamanch" troupe with BV Karnath. Local groups make minor attempts, but these are the only spurts in the dry land of Hindi theatre.

Now theatre-lovers have something coming their way a play titled "Andhon ka Haathi" written by the well-known writer-satirist Dr Shard Joshi. The script bases itself on the famous fable "Blind Men and the Elephant",

Sharod Joshi is well known for his penchant for imbuing humour in the most ordinary of situations while. the same time, maintaining control over the flow of subtle satire. The fable is about ordinary blind men and equally ordinaries elephant, But in the play Joshi has used the same to point at our lives and our politicians their vagaries. It is to be directed by Minu Rathor, who belongs to the Theatre Arts Workshop (TAW) ing formed it in Madras in 1981. she also acts. Her other presentation include "Shayad", "Bahot Bada al", "Khela Polampur" and EK Tha Gadha, Urf Aladad Khan". She is helped in her endeavours by her band Anil Rathor who looks after production and other on and off-stage activities.

Presenting good theatre to audiences has been TAW's aim. Going by the critical acclaim it received in ras, its English. Hindi and Tamil plays like 'The Royal Hunt of the sun" Adhe Adhure", "Garbi", Dulari Bai", rior Landscapes", "Lights Out", Out of Africa","Ramayana", "Ala Afsar " and Suvar-o-ttikal" have been of successes.

'Andhon ka Hathi" is TAW'S Maiden performance in Bangalore and is sponsored by Deepayan as of its cultural activities. Music for the play will be provided By Prof Pratap Kumar. It will be staged at Ya State Youth Centre at & . I pm on May 28 and 29. Tickets are priced at Rs. 50.

Parul P Toliya.
(The City Tab, Jan 3-9, 1988)

43. MANUEL MUSIC IN THE CITY

"DEN NAMEN HAT ER VON HANDEL" That was the headline in a German newspaper. When Handel M toured Europe in 1965. A performance of "The Messiah" by G.F. Handel at Madras, impressed Dr. Ma father of Handel Manuel, so much, that he decided to name his new-born son after the great comp Handel.

Born in 1918, Pianist, organist and Conductor Handel Manuel is one of the few musicians in the world en self-taught and equally at home with both serious and light music. As soloist land accompanist, he has pl with well-known Indian and foreign artistes. Appeared as guest pianist with the Barrel House Jazz Group West Germany, Bob Barrnards Jazz Group from Australia and Clerk Terry and his jolly Giants from USA.

The famous American Composter, Alan Hovhaness, has dedicated to Handel Manual his "ARJ SYMPHONY" and an organ sonata.

The world premiere of the "Arjuna Symphony" was given in Madras, conducted by Handel Manual with composer at the piano.

The world famous Gospel singer, Mahalia Jackson also dedicated a song to Handel Manuel when he specially invited by her to play at her concert in Madras.

In 1964-65 Handel Manuel visited the United Kingdom, Germany and France at the invitation of the Br Council, German and French Governments. Has performed in Edinburgh, recorded by the BBC Lond French Radio in Paris, and televised in Germany.

The first Indian to hold the post of Music Director of the Madras Musical Association (for 40 years) Conductor, directed orchestral and Choral Concerts, Stage Production of most of the well-known Gilbert Sullivan Operas and Musicals like "The Fiddler on the Roof", "The King and I", "Hans Christian Anders "American version of Gilbert and Sullivan's "The Pirates of Penzance",

Has composed 1) Music for U N Hymn, by the famous South Indian Singer M.S. Subbulakshmi and the U N "March Indian 1973" for Independence Day 1973. 3) Variations on All India Radio Signature Tune, 4) Music a Childrens' Ballet.

Awarded a Diploma by the International Biographical Centre at Cambridge, London for distinguished serv rendered to Western Music, and recorded in the International "Who's who in Music".

After retirement as Deputy Chief Producer, Western Music, All India Radio, was appointed Producer Emeritu All India Radio and Television Continues to be the Organist and Choirmaster of St. Andrews Church, Egmo Madras.

Founder director, Madras Philharmonic and Choral Society. The only Indian invited as "Guest of Honour" to the Tchaikovsky International Music Competition held in Moscow, in july 1982. Awarded "Padma Shri" in January 1983 by the Government of India for distinguished services rendered for Western Music to the country.

Handel Manual and His orchestra will be performing in the city at Chowdiah Memorial Hall Starting from 6.30 pm on Saturday, May 28.

Parul P Toliya.
(The City Tab : May 29, 1988)

44. PANDIT RAVI SHANKAR

MASTER OF STRINGS

The rich musical tradition of India has produced geniuses time and again. One of the greatest musicians of our time undoubtedly is Pandit Ravi Shankar, the Sitar virtuoso. Pandit Ravi Shankar's name pervades the classical music worlds of both the East and West. Besides popularising the Sitar among those unacquainted with Indian music, he has been musically the most active artiste. His efforts at fusing eastern and western music widened the horizons of music and their success proved that music has no barrier

Born in Varanasi in U.P, in a leaned family of Bengali Brahmins, Ravi Shankar grew up in an atmosphere of art. His elder brother Uday Shankar, the well known Kathak exponent was head of the Company of Hindu Dancers and Musicians involved in popularising Indian dance abroad. At the age of ten, Ravi Shankar went to Paris as a member of troupe and performed both as a dancer and musician. When he was 15, USTAD ALLUDIIN KHAN joined them as soloist. Allauddin Khan was the leading disciple Ustad Wazir khan of Rampur, who was a direct descendant of the legendary 16th century saint musician Miya Tansen, founder of the most respected Beenkar Gharana, a school of music steeped in the purist tradition. Says Ravi Shankar, "Allauddin Khan Sahib was a master of awesome virtuosity and innovative genius who bridged the many styles and techniques of Hindustani music." During Allauddin Khan's year long stay with the troupe, Ravi Shankar remained his guide, interpreter, helper and special companion and in turn was greatly inspired by this "grand old man of Indian music" as he reverently called. The master saw the talent in young Ravi and expressed the willingness to train him, but also emphasised the need for Ravi Shankar to abandon the easy fame of his artiste's life in Europe and go to small village in India where he led a rigorous, student life.

Keen on holding his abilities, Ravi Shankar dedicated himself to the learning of music. The master was strict disciplinarian and student life was hard. There was a time when the young disciple, unable to bear the rigors imposed on him, let his guru's home to return his own. He got as far as the station before realising his mistake and promptly went back, emerging many years later with a mastery over the instrument. Despite this, recognition was slow to come. But when it did come years later, it was in abundance. Ravi Shankar created a keen interest in the minds of the westerners for Hindustani music. He sustained it further through its experiments as fusing western and Indian classical. He was commissioned by the LONDON SYMPHONY ORCHESTRA to compose the "CONCERT FOR SITAR AND ORCHESTRA." A work for flute and harp written for and performed by French virtuoso JEAN-PIERRE RAMPAL is featured on Ravi Shankar's album "IMPROVISATIONS: WEST MEETS EAST ." The recording also includes musical pieces played by YEHUDI MENUHIN, the violin maestro, he also composed for Japanese instruments playing separately and together with sitar and tabla. Aptly titled "EAST GREETS EAST" the album featured HOZAN YAMA MOTO an "Shankuchaci" SUSUMU MIYACHITE on "koto ALLA RAKHA on Tabla and Ravi Shankar himself on his Sitar. He has written music for the ballet and the cinema-in England, Canada Hollywood and India

He is the first musician to be invited to act as the CHALLIGAR PROFESSOR at the CITY COLLEGE OF NEW YORK. He has lectured extensively at major colleges and universities throughout North America. He is an honorary member in the AMERECAN ACADEMY OF ARTS AND LETTERS a member of the UNITED NATION'S ROSTRUM OF COMPOSERS OF UNESCO'S INTERNATIONAL MUSIC COUNCIL.

The West has also honored him with many doctorates, awards and citations. Back home, he is a fellow of SANGEETNATAKACADEMY. The desire to uphold the purity, and ideas of his gharana led Pandit R Shankar to establish the SHANKAR FOUNDATION in Calcutta. In Varanasi he set up the RESEARCH INSTITUTE FOR MUSIC PERFORMING ARTS, Yehudi Menuhin expresses his reverence for the music thus: "Ravi Shankar has brought me a precious gift. Through him I have added a new dimension to experience of music one which belongs to all great music. He has made sense and brought order out of cha for he has restored the fundamentals and supreme ideal of dedicated work of self-control of faith and the va of living."

What does the maestro himself have to say on his work? Here is he

On East - West Fusion:

Fusion requires a knowledge of both kinds of music. I have had no regular training in Western music, but have a fairly good idea of the basics due e to my long association with the West. This helped me improve tonal range.

On the Classical Music Scene in India:

Extremely rewarding and better than ever before. I am happy with the way things are.

On Fusing Carnatic Hindustani Styles:

The concept is not new. It has always been done by musicians but can be successfully only if done spontaneously and gradually. It can then be a happy fusion.

On the Necessity to Educate the Listeners in the Intricacies of Music to Ensure Greater Participation:

Educating the listeners does help but it is essential that they have a natural bent for music. Being a rasika is important.

On the Government's Attitude Towards Musicians:

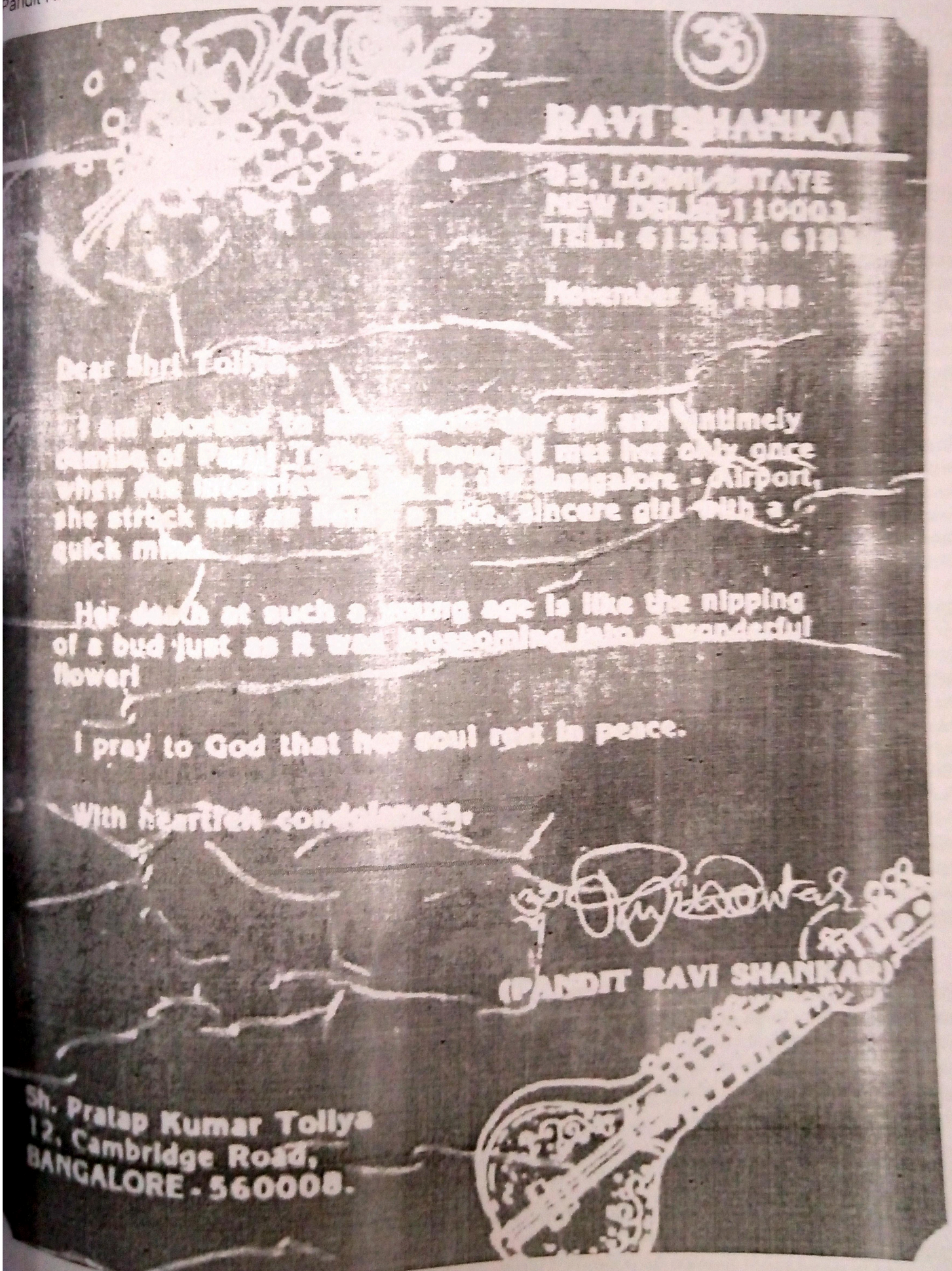
The attitude is favorable; but should be even more so. They should provide the necessary aid-financial or otherwise, but should refrain from interfering. Politics has no place in music

He has trained a number of youngsters in his style so that the legend continues. As you watch his fingers nimbly traverse the stringed length of this instrument, effortlessly covering the octaves, sending out waves of rapture and melody for hours on end, you are certain that this is music that will never age and that the traditio will never be thing of the past.

(The city Tab. Jan 17-22, 198
PARUL TOLIY

(Ravishankar's condolensces on untimely passing away of the writer Parul on the next page)

Pandit Ravishankar's tribute to Parul on her untimely passing away


RAVI SHANKAR
Dear Shri Tollya,
I met her only once
Bangalore - Airport,
sincere girl with a
Her death at such a young age is like the nipping
of a bud just as it was blossoming into a wonderful
flower!
I pray to God that her soul rest in peace.
With heartfelt condolences
(PANDIT RAVI SHANKAR)
Sh. Pratap Kumar Tollya
12, Cambridge Road,
BANGALORE - 560008.

44. APPENDIX A

RESUME OF ACTIVITIES OF THE EDITOR OF THIS WORK AND HIS ORGANISATION.

VARDHAMAN BHARTI INTERNATIONAL FOUNDATION

VARDHAMAN BHARATI, meaning the voice of Lord vardhaman MAHAVEER, stands for the Universa propagation of AHIMSA, ANEKANTA and ATMAVIGYAN the essence of Jainism. It is an unusual type o institution dedicated to Spirituality, Meditation, Music and learning, with special emphasis on the Jjaina way o life. Started in 1971, this institute as its mission, has been the first to put down the Jain sacred texts int recorded and musical form of Gramo.L.P.Discs.

PIONEERING WORK:

Before Vardhaman Bharati undertook the task of Jainism Propagation as inspired by moder Visionaries-Seers-like Pragyachakshu Dr. Pt. Sukhlaji and Yogindra Sri Sahajananghanji, in the above manner, the sacred texts were believed to belong to print alone and recording them was considered sacrilegious. Naturally then, when the idea was put forth, it met with opposition from all quarters. What was no realised was that such records would widen the horizons of Jainism by making it more palatable through Music and taking it to various lands. Today, we have such institutions and individuals emulating VARDHAMAN BHARATI, the result being a proliferation of spiritual and devotional music.

MAN WITH VISION & MISSION :

The sole hand behind the institute deserves to be presented too. He is Prof. Pratapkumar J. Toliya Music Director, Writer-Lyricist, Singer and Academician. Born on October 21, 1930 at Amreli in Saurashtra region of Gujarat and studied at Poona, Hyderabad, Ahmedabad and Shanti Niketan, and he holds two Masters' Degrees-one in Hindi, the other in English Literature. He is also a good Sitarist, having learnt to pla while studying Vocal Music and texts of Hindi Literature at Hyderabad. His Guru in Music was the well-know Sitarist Nadanada Bapu Raoji.

Both music and academics flowed in his blood and he remained and active student, participating literary and extra-curricular activities, including music and elocution; notable being the Extempore Ar competition on Hindi where he and his team represented the Osmania University, winning the top position a well as an invitee by the then Prime Minister Pandit Nehru to visit the Teen Murti Bhavan, New Delh Prof.Toliya also edited for two years the Osmania University Magazine ARCHANA.

He has been associated with scholars of the caliber of Pragyachakshu Dr. Pandit Sukhlaji (D.Li Padma Bhooshan). Leaders like Mahatma Gandhi and Reformers like Acharya Vinoda Bhave & J.P. gainin from them a few drops of their vast knowledge. Also several Saints-Jains and others like late Yogindra S Sahajananandghanji of Hampi, Acharya Bhoovan Ratnasoori, Maraji Dhandeviji and Tagore's Associate Sco Saint Guridial Mallikji-all of very high repute, have influenced his life. Being a synthesizer, Prof.Toliya has hig regards for Modern Free Thinker J. Krishnamurti. At the same time. He has remained a Critic of Hypocrats an Showmen in the Spiritual Circles.

VERSATILITY & VASTNESS:

With these qualifications to boot, prof. Pratapkumar Toliya served as Lecturer, Departmental Head Professor and Principal of several Gujarat and Bangalore Colleges for 15 years, at the end of which h resigned his permanent service as a Departmental Head of B'lore Sathya Sai College- -in Bhagwan Mahavee Nirvana Celebration year. He then decided to devote all his time to Jainology, Literature, Music- Especially h special area of experimentation of MEDITATIONAL MUSIC; MUSIC FOR MEDITATION; JAINA WAY O MEDITATION MUSICALLY PRESENTED.

Having studied thoroughly Jain Literature, Culture and its very special musical aspects, he was authority enough to plod along single footed, which he did successfully. His very first L.P.record "BHAKRAMAR STOTRA" (1974) even now stands in the best-seller list. A musical recitation of the sacred text of the same name its salient feature is the pure, crystal clear pronunciation with superb emotional expression. Now there are about two dozen titles in L.P.-E.P.records and more than 75 in cassette form. On the release of sixth L.P.(of KALYAN MANDIR STOTRA-Sankrit) the Editor of "JIN SANDESH" (22-6-1979) said, " Time has provided that the Jain Stotras..... sung by Toliya and his group have filled polydor with everlasting fragance"

WIDENED HORIZONS ; ACROSS THE UNIVERSE:

Prof. Toliya has also recorded Hindu Philosophy-parts of Geeta, Ramayana, Kathopanishad and especially ISHOPANISHAD, L. P. of which was released internationally in 1979 by Prime Minister Morarji Desai, who expressed great appreciation for Prof. Toliya work. Gujarati and Kannada folk music, Hindi Literary and Patriotic songs, Ghazals and Bhajans and Childrens songs found creative expression under his musical baton. Meditational music is his very special creation and experiment.

His records reached outside India and he was invited to participate in the First International Jain Conference held at the United Nations' Plaza in New York in 1981. This was followed by an Extensive Lecture-cum-concert tour spread over different cities of USA and a period of three months. His Music, Meditation sittings and Talks all were very much appreciated and he was invited 4 more times (*1). He held talks and symposiums at Universities, of Rochester, Berkeley and Celveland, etc., presented very interesting & Exclusive Radio & T.V.SHOWS. In his third trip, he performed at open, "India Day" Celebrations and Bharatiya Vidya Bhavan, New York, and the Ethnic Festival in Danbury (*2). Siddachalam honored him with the title of "Jain Sangeet Ratna" The Mayor of Cleveland honored him twice (in 1981 and 1986) and awarded " Certificates of Appreciation" in recognition of his exceptional talent in music meditation and Jainological Philosophy, for promoting Cultural exchanges and delivering discourses on the fundamentals of Jainism and Musical Programs for the benefit of all the citizens of Greater Cleveland, especially for the Indian Community. "Prof. Toliya's soulful, Calming music has been liked by all who have been tired of the noisy modern music. Several News Magazines Published his interviews or wrote articles on him. A number of his unknown listener fans became his and Vardhaman Bharti's intimate friends and Well Wishers and, as a result, it is now being transformed into an international Foundation to take the voice of Vardhaman Bharati to every corner of the world, as it was foreseen by Prof.Toliya's Great Master-Seers.

GUIDING & HELPING HANDS

Prof. Pratapkumar Toliya has been greatly and dedicatedly influenced by SRIMAD RAJCHANDRAJI, the Spritual Guide of MAHATMA GANDHI, and his published works like the ATMASIDDHI SHASHTRA, RAJPAD PARAMGURUPAD, etc., which he has aptly recorded. Toliya humbly transforms all credits of his achievements to this Supreme Master and all the above-referred Great Direct Masters, who have so graciously moulded his versatile life, and guided and helped in his mission. Several Well Wishers, Friends and his Dedicated family members have all helped him tremendously than the so called rich Donors, to whom he has hardly and rarely approached.

Prof. Toliya's published works (Dekshinapath Ki Sadhana Yatra and "Meditation & Jainism") reflect this influence of Srimad Rajchandraji. His book of poetry" Anand Ki Anugudi" won the Government of India Award for Hindi works by Non-Hindi writers.

One of his Plays ("JAB MURDE BHI JAGATE HAIN") on the Freedom Movement being very popular, has been exclusively staged. Apart from his several Radio Plays and Music Features, another noteworthy of his stage Plays is MAHASAINIK, on Non –violence and Gandhiji and his Spiritual Guide Srimad Rajchandraji. It won him Gandhi Centennary Award at the hands of Kaka Kalelkar. The play's English version titled "COULD THERE BE SUCH A WARRIOR?" been especially penned for the peace-craving but violence-brooding West.

Apart from the Musical and Literary contributions, Prof. Toliya has also conducted Meditational a Spiritual life building Camps and retreats where the youngsters are taught right conduct and the ri knowledge as has been prescribed by the all-encompassing Jaina Philosophy.'

Dedicatedly helping him in his endeavors and mission of life is his silent, unassuming wife Smt.Sum Toliya, an M.A. in Hindi Literature, Sangeet Visharad and an accomplished artist herself. She has also lent h melodious voice to many of Vardhaman Bharati's records and cassettes. Also the accompanying rich vo and district co-operation of Smt.Pauraviben Desai deserves mention. Renowned signers like Ka Krishnmurthy, Anuradha Pauduwal, Suresh Wadkar, Vani Jairam and others have gladly lent their Voices him. Designing Art of his dedicated Artist-friend Shri Shanker Rao Jain has added very appropriate colours the Jacket Covers of his Discs and Cassettes. Moreover, a number of Colleagues in India and Abroad, ha come willingly to help in his unique mission.

His own family members too deserve special mention. Apart from the inspiring souls of his religio parents and two late brothers, his daughter-in all five who are trained to be his cultural messengers a constantly and variedly working with Prof. Toliya. His eldest daughter Kumari Parul was also an M.A. in H and a Winner of a Gold Medal for the same. A student of Literature. Journalism and Music and possessin good command over both Hindi and English. She has seved as Assisant Sub-Editor for "karan" Hindi Daily a was a free-lancer and Music Critic for "CITY TAB" (an English Weekly). Translations of various artic advertisements, original inventive writings and editings are her gifted flairs. Well received. Translation of P Toliya's book "DAKSHINAPATH-KI-SADHANAYATRA" and Editing of "MEDITATION & JAINISM" a JAINISM ABROAD" are the testimony of her Literary abilities.

Kumari Vandana, prof.Toliya's second daughter is a doctor of Naturopathy who studied at Ga Nature Cure College, O.U., Hyderabad, securing top position in the University and has worked as a Docto the Institute of Naruropathy and Yogic Sciences, Bangalore. Being a very impressive orator and commenta she has represented University teams in debating and has also lent her sweet commentaries in Vardha Bharati's cassettes. Her other interests include reading, writing and music.

Bhavita, Falguni and kinnari are his other talented and industrious daughters, helping him in their ways. Youngster Kinnari is a zealous student of Bharat Natyam, Kattak and Vocal Music and has accompa her father twice abroad, where she performed on stage very aptly, winning the hearts of the spectators also enjoys singing and lecturing.

Thus while this Cultural and Spiritual missionary has tracked his path all alone. His Guiding forces helping Hands-visible & invisible- are many.

THE ULTIMATE AIM

The acquirement of ATMAJNANA on personal individual level through AHIMSA and its enlarge unto the whole universe in the Right Way, is before the eyes of this man and his mission of Vardha Bharati. For this, the productions of Creative Literature and Musical Works are not the only matters accomplishment. Vardhaman Bharati has miles and miles to go in the direction of the Universal Propagatio Jaina way of life, Meditation, Arts and Aesthetics through its long – cherished dream and ultimate aim founding a unique International Jain University "JINABHARATI"

(*1) Now for 12 times, till 1999.
(*2) See Appendix D: MUSICIAN BRINGS MESSAGE TO FESTIVAL".

By Late "PRIYAVADINI"

45. APPENDIX B

An Indian Press Review:
VARDHAMAN BHARATI, An organization spreading Ahimsa, Anekant & Atmavigyan

Vardhaman Bharati, an organisation established in 1971 in Bangalore, is dedicated to Spirituality, Meditation, Music and Knowledge. It mainly aims at spreading Jainlogy, but generally its object is to elevate the virtues of character, good conduct and higher values in our society and to lead the people towards well-harmonized life style. They have utilized the medium of Music to achieve this end. They have sacredly recorded the tenets of Jain Religious Scriptures in Cassettes through Music and Meditation. They have made Spiritual Devotional Music humming in every home.

Pioneering intiator of this activity is Professor Pratap Toliya. After serving as Professor of Hindi Literature and Principal, Prof. Toliya has settled down in Bangalore and is carrying on this work on large scale in a well-organised manner. Great personalities like PANDIT SUKHLALJI, GANDHIJI VINOBAJI, etc. are his guiding forces. He tried to carry eternal principles of religion unto the masses by blending them with Meditational Music, i.e. Music and Meditation. Shri Pratapbhai had been influenced by Srimad Rajchandra also. He produced and presented in beautiful discs and cassettes form Srimad Rajchandra's books like ATMASIDDHI SHASHTRA in pleasingly renderable way. Because of respect towards other philosophies, in spite of Jain philosophy & Religion being in centre, prof.Toliya presented in recorded forms Geeta, Ramayana, Kathopanishada and Especially Ishopanishada. The Gramophone Disc of the latter was released by the then Prime Minister Sri Moraji Desai in 1979. prof. Toliya conducts various Meditation Campus too.

Prof. Toliya has also published some books. "DAKSHINAPATH KI SADHANAYATRA" depicting the record of his first visit to SRIMAD RAJCHANDRA ASHRAM, Hampi, has been published in Hindi (*). Renowned are 'MEDITATION and JAINISM' ' ANANT KI ANUGOONJ ' (Hindi play) etc. His books have even received Government Awards. 'MAHASAINIK' is his enactable stageable play. This play presents the principles of Ahimsa, Gandhiji and Srimad Rajchandraji. Award had also been given for this play at the hands of Kakasaheb Kalelkar. English version of this play is also released. In 'PARAMGURU PRAVACHANA' are presented the Glimpses of Self-Realisation of Sri.SAHAJANANDAGHANA.

The entire family of Prof.Toliya is dedicated to this task and works with the spirit of Missionary Enthusiasm. His daughter has released a booklet titled 'WHY VEGERARIANISM?' The importance of Vegetarian Diet is Scientifically stressed in this booklet written by Dr.Vanadana Toliya, a Naturopath. Their aim is to highlight the value of Ahimsa through the importance of Vegetarian Diet. This booklet also consists of the steps to be undertaken to curb the violent mentality being spreaded day-by-day in the society.

Worth-reading is the book 'PROFILES OF PARUL' published about his other daughter parul. Parual the genius daughter of Prof. Toliya was born on 31st December 1961 at Anreli. We find in this book Parul's childwood, development of her different intellectual abilities, leaning towards Art and Religion and her achievements in the fields of Music and Journalism, etc. As a sublime Soul, Parul went off premature death in Bangalore being hit in wrong side dashing motor bus accident while crossing the road on 28th August 1988 Details of her life and Articles of Tributes are given in the book. These consist of writings of Pandit Ravishanka and Shri Kantilal Parikh titled 'Parul-A Serene Soul' which give a beautiful account of the rare achievements o the departed soul in the fields of Art and Religion. Parul was encompassing the entire nearby life into the sacred tie of divine love. Her love avd feelings of equality were spreaded not only towards the human beings But also towards entire world including birds and animals. Unusual was the spread of her Sublime Spirit. The whole picture of Parul's soul emerging out of the complete Book is worth-respect-producing. What a fate o destiny that this flower was crushed at the moment when it was growing into perfection The Photographs give in the book exactly erect the 27 years life span and progress of a person. The reader's eye sheds tears afte reading the book. May God bestow eternal peace upon that Elevated Soul !

"Vardhaman Bharati" is doing the work of the spread of culture even being away from Gujarat and this bein useful for the masses and Society, is highly commendable.

-- Dr. RAMNLAL JOSHI (Editor "UDDESH"
"Triveni" Loksatta-Jansatta

46. APPENDIX C

SOME OF V.B.I.F.'S
IMPORTANT PUBLICATIONS

- By Priyavadini : Late Kum. Parul P. Toliya, M.A.Gold Medalist, Dip. Journalism
- Why Abattoirs- Abolition? (E/H/Un): on Non-violent Movement against Slaughter Houses.
- Jainism Abroad (E/Un): Various aspects: Ancient & Current.
- Contribution of Jaina Art, Music, & Literature to Indian culture (E/Un) : Papers & Essays.
- Musicians of India I came Across : Interviews of Pt. Ravi Shankar and others.(E/Un)
- Indian Music & Media (E/Un) : Awarded Study paper.
- Mahavir Darshan (E/Un) : Bhagvan Mahavir's Life & Message.

By Dr. Kum. Vandana P.Toliya

- Why vegetarianism? (E) : A Scientific & Spiritual Study. (P)

By Prof.Pratapkumar Toliya, M.A.(Hindi, Eng.) Sahitya Ratna

- My Mystic Master Y.Y.Sri Sahajanandaghanji : Biography (E/Un)
- Dakshinapath Ki Sadhana yatra (H/G) : Travelogue (P)
- In the Mysterious Land of My Mystic Master : A Seeker's Voyage to vijayanagar, Hampi.(E/P)
- Anant Ki Anugoonj, (H) : poems & Songs: G.O.I. Awarded (P)
- Mahasainik (H/Un) : On Mahatma Gandhi and Srimad Rajchandraji : A play (Awarded)
- Could there be such a warrior? (E) : As per above. (P)
- Meditation & Jainism (E) : Cuttack International / Seminar paper/ (P)
- Jab Murde Bhi Jagate Hain (H/Un) : Patriotic Play (Awarded)
- Visdeshon me Jain Dharma Prabhavana (H/G/Un)
- Sant-Shishyani Jeevan Sarita (G) :Biography(P)
- Pragyachakshu-nu Drashit-Pradan (G/Un) : Reminiscences of Dr.Pt.Sukhlalji.
- Sthita Prajna Ke Sang (H/Un) : Reminiscences with Acharya Vinobaji.
- Days with Vinoba (E/Un) : Reminiscences
- Gurudeo Ke Sath (H/Un) : Late Gurudial Mallikji on Tagore.
- Jain Contribution to Kannada Literature & Culture (E/H/Un)
- Speeches & Talks in U.S.A. & U.K. (E/G/Un)
- Profiles of Parul (E) Biography (P)
- SAPTABHASHI ATMASIDDHI (Editing of Great 7 Lingual work of Srimad Rajchandra)
- JINA BHARATI 2001 : (Intergrated Jainological Encyclopedia (E/Un:Planned)
- Bhakti Movement in the North (E/Un)
- Saints of Gujarat (E/Un)
- Jainism in Present Age (E/Un)
- Holy Mother of Hampi : Atmadrishta Mataji (E/H/G/) (Un)
- Dandipathne Pagle Pagle (G) : On M.G.'s footprints of Dandi March (Un)
- Vidrohini : Play (H) (Un)
- Ravi Rekha : Radio Play (H/G) (Un)
- Pragati Bhoomidan Ki Ganga : Radio Play (H/G) (Un)
- Vishwatma Vinoba: Radio Play (G) (Un)
- Sagar Schedule : Play (G/Un)
- Diwaren Bolati Hain : Play (H/Un)
- Diwaron Ke Paar : Play (H/Un)
- From Amreli to America : Life Story (E/H/G) (Un)
- Voyage within with Vimalajee : Vimala Thakar (E/)
- Bahir Yatrani Antar Yatra (G) (Un)
- Revolt against Godmen :Rajnish, Satya Sai Baba & others (E) (Un)

- Popular Poems of Prof.Toliya (E/G/H) (Un)
- Silence Speaks : Poems (E/Un)
- The Sun Neglected: Novel (E): Based on True Tragic Life story of Late Revolutionary Younger brother Krantikaar Keertikumar Toliya (Un)...
- Award and Other Stories (E/G/H) (Un)
- Geet Nishant : Poems (H/G)
- Parashabda : Essays (H) (Un)
- Non-violent Visionaries of Universal Welfare (Wardha 98) & other Research Papers (E) (Un)

(Abbreviation: E : English, G: Gujarati, H: Hindi, Un :Unpublished, P : Published)

Some of V.B.I.F.'s Most popular & Internationally- Acclaimed Gramophone Discs, Compact Discs and Audio-Video CDs

by Prof. Toliya, Smt.Sumitra Toliya, Kum. ParulToliya, Smt.Pauravi Desai & V.B.CHOIR

(1) Atmasiddhi Shastra (2) Apoorva Avasar (3) Raj Bhakti Pad (4) Rajpad (5) Sri Bhaktamar Stotra (6) Sri Kalyan Mandir Stotra (7) Mahayogi Anandghan Ke Pad(8) Ratnatraya Vrat Katha (9) Sonagiri Ki Yatra & Dashlakshmi Vrat Katha (10) MAHAVIR DARSHAN (11) Vir Vandana (12) Ishavasya Upanishad (13) Om Tatsat (14) Anant Ki Anugoonj (15) Anandghan Pad-EP (16) Jai Jinraj & Dadaguru Arati (17) Jineshwar Arati (18) Navkar & Gurudev Arati (19) Mahamantra Navkar (20) Shub Magnik (21) Asra & Monghi Zindagi (22) Vividh Hindu Bhajan (All Discs and Cassettes)

OTHER IMPORTANT CDs :

(23) Atmakhoj (24) Dhoom Aur Dhyana (25) Dhyan Sangit : Music for Meditation (26) Ahimsa Gan (27) Brahmagulal Muni Katha (28) Barah Bhavan Parmanand Stotra (29) Brihat Shanti-Grah Shanti

Audio CDs and Compact Discs in the voice of Y.Y. Shri Sahajannandghanji,
Edited by Prof. Pratapkumar Toliya
Centered around Srimadji's concept of Atmasiddhi – Self Realisation

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- Srimad Rajchandraji's Gyandasha
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- Kalpasutra : Paryushana 1 -13
- Atmasakashatkar ka anubhavkram
- Niyamsar and Kshamapana
- Panchasamvayas, atmabhan, veetargta,
- Samadhi Maran ki Kala etc.

(30)Chhah Dhala (31)Dadaguru Darshan (32)Divakar Darshan (33)Geets & Ghazals (34)Gramya Jeevan-Guj Lok Geet (35) Ishopnishad-OM Tatsat (36) Jai Jinesh (37) Jinendra Darshan (38) Jin Vandana (39) Jain Bhajans : H/G (40) Jainism Abroad (41) Jain Suprabhatam (42) Karnatak Darshan (43) Kannada Folk Songs (44) Kannada Jain Devotional

Songs (45) Kahat Kabira (46) Kalpasutra Set-10 Csts (47) Meera Ke Bhakti Pad (48) Maha Prabhavik Navsmaran (49) Musical Performances in U.S.A. (50) Meri Bhavana ; Anubhav Vani (51) Prabhat Mangal (52 Rajul. (53) Anandaghana Stavan Chobisi (54) Shatapad Rahasya

Also Paramguru Pravachan CDs Sets in Y.Y.Sri Sahajanand Ghanji's voice : 50 CDsSet, and many othe Audio & Video CDs, DVDs.

VARDHAMAN BHARATI INTERNATIONAL FOUNDATION
Parul, 1580, Kumarswamy Layout, D.S.College Rd.,
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- Atmakhoj + Sahajatmaswaroop
- Bhaktamar + Jineshwar Arati
- Mahavir Darshan + Vir Vandana
- Mahayogi Anandghan ke Pad
- Dhoon aur Dhyan
- Music for meditation (Dhyan Sangeet)
- and many others . .

PRESS REPORTS: REGARDING PARUL

"RAY DIMMED": 27-02-1989, DECCAN HERALD, Bangalore.
"ADIEU TO PARUL": Feb. 1989, B.V.B.'S JOURNAL, Bangalore.
"POFILES OF PARUL": 22-03-1992, Review in JANSATTA, Ahmedabad. ...and a few other...

Ray Dimmed: 27-02-1989 in DECCAN HERALD, Monday

At the 1987-88 convocation of Bharatiya Vidya Bhavan's College of Communication last week, Ms.Parul Toliya's name was read out seven times for a gold medal, silver medal, cash award, rolling shield etc..... Those in the audience who didn't know her wondered for a moment why her parents and sisters received the prizes on her behalf. And then it struck them - she was no more.

Parul, an up-and-coming journalist, was fatally knocked down by a KSRTC bus on Aug. 28 last year while crossing Tumkur Road. A former student of Jyothi Nivas College, she got an MA and gold medal in Hindi from Osmania University, Hyderabad. She registered for Ph.D., at Karnatak University, Dharwad; her topic being "Contribution of Jain Saints to Hindi Literature".

Having musician-parents motivated her interest in music. She was devoted to the art - both as sitarist and Hindustani vocalist, and as a critic. She has reviewed and interviewed artistes such as Pandit Ravi Shankar, Bhimsen Joshi and Palghat Raghu for The City Tab, the local weekly whose music critic she was.

Parul's father, Mr.Pratapkumar Toliya, is an award-winning poet, playwright and musician who often gives concerts abroad. His Jain devotional songs have appeared on many a record and cassette, and he is a scholar in Jain Philosophy, literature and culture.

Mr. Toliya was on one of his foreign concert tours when he got the news of the demise of his eldest born. Today, he plays cassettes of Parul's voice in song and recitation, talks of her hobbies - reading, writing and music and describes incidents from her life. How she taught her youngest sister Bharatanatyam, how she secretly put away her earnings in the bank, confiding only to one of her sisters that it was for her own marriage expenses so her father may not need to stretch his purse.....

Snatches of narration, that draw a picture of quiet, thoughtful, young woman with a promising future. Someone whom Pandit Ravi Shankar described in his condolence letter as "a nice, sincere girl with a quick mind"

ADIEU TO PARUL: Feb. 1989, B.V.B.'s JOURNAL, Bangalore.

This is reminiscence to the memory of a dear departed friend in Journalist Course. Last Year, Miss.Parul P.Tolliya's young (25 years) life was snuffed out in a road accident.

Beneath Parul's gentle disposition lay a brilliant intellect. An arts graduate with an additional M.A. degree in Hindi in First Class, she had been a top-notcher and bagged many prizes. Besides academic honours, she was an accomplished Hindustani vocalist and instrumentalist. She had a flair for writing and was a music critic for a City tabloid.

It is an irony of fate that she is no longer with us to receive the Kulapathi's Gold Medal for having secured the highest marks in this college and Kulapathi's Silver Medal for having stood first in the Journalism course, besides three more awards this year.

I am sure all my batchmates and friends as well as our faculty members share athese feelings with me and pray that her soul rest in peace. I cannot think of a better epitaph for this true Jain lady than Thomas Gray's celebrated lines: (Parenthesis mine)

A Tribute in B.V.B.'s Journal **B.G.Prasad**

22-03-1992 Review in JANSATTA, Ahmedabad.

Worth reading is the book "PROFILES OF PARUL" published about his other daughter Parul Parul- the genius daughter of Prof.Toliya was born on 31st December 1961 at Amreli. We find in this book Parul's childhood, development of her different intellectual abilities, leaning towards Art and Religion and her achievements in the fields of Music and Journalism, etc. As a sublime Soul, Parul went off spreading her fragrance everywhere. She met a tragic premature death in Bangalore being hit in wrong side dashing Motor Bus accident while crossing the road on 28h August 1988. Details of her life and Articles of Tributes are given in the book. These consist of writings of Pandit Ravishankar and Shri Kantilal Parikh titled "Parul A Serene Soul", which give a beautiful account of the rare achievements of the departed soul in the fields of Art and Religion. Parul was encompassing the entire nearby life into the sacred tie of divine love. Her love and feelings of equality were spreaded not only towards the human beings, but also towards entire world including birds and animals. Unusual was the spread of her Sublime Spirit. The Whole picture of Parul's soul emerging out of the complex Book is worth respect-producing. What a fate of destiny that this flower was crushed at the moment when it was growing into perfection! The photographs given in the book exactly erect the 27 years life-span and progress of a person. The reader's eye sheds tears after reading the book. May God bestow eternal peace upon that Elevated Soul!

"Triveni" Loksatta-Jansatta
by Dr. RAMANALAL JOSHI

Ahmedabad, 22-03-1992
(Translated from Gujarati)
(Editor 'UDDESH)

I was shocked to learn from Pratap's letter that dear Parul has died in an iunfortunate road accident. A bright career of loveable young woman has been cut short by destiny. No words can console you -the mother who has brought up her children with great tenderness. Our dear Gurudayal Mallick would have been able to console and comfort you had he been alive. The mystery of Life is brought to our notice by Death. Death is unpredictable & unforeseeable hence one has to be alert and ready to depart from this world as well as the loved ones at any moment at any place and in any manner that pleases Death

Pratap must have gone back to England for his pre-arranged schedule. I hope that both of you will have the strength and courage to reconcile to the loss of your child."
(In indolence letter to Sumitra, Parul's mother sept 1988)

VIMALA THAKAR, Himachal Pradesh. An Associate of J.Krishnamurti & AcharyaVinoba Bhave

RAVI SHANKAR. 95, LODHI ESTATE, NEW DELHI-110003.TEL:615336, 619555, 4-11-1988

Dear Shri Toliya,
I am shocked to hear about the sad and untimely demise of Parul Toliya. Though I met her only once when Interviewed me at the Bangalore - Airport, she struck me as being a nice, sincere girl with a quick mind.
Her death at such a young age is like the nipping of a bud just as it was blossoming into a wonderful flower
I pray to God that her soul rest in peace. With heartfelt condole

PANDIT RAVI SHANK

Sh. Pratap Kumar Toliya, 12, Cambridge Road,BANGALORE-560008

'दक्षिण भारत' बेंगलूर : 10.6.07

'संगीत साधना में महत्वपूर्ण है रियाज'

○ संगीत मर्मज्ञ पं. विश्वमहन भट्ट से खास मुलाकात

बेंगलूर, 9 जून। 'मोहन वीणा' के आविष्कारक राजस्थान के पंडित विश्वमोहन भट्ट संगीत के अनन्य साधक हैं। उन्हें विगत दिनों 'श्री राम कला वेदिके' संस्थान द्वारा बेंगलूर के 'रवीन्द्र कला क्षेत्र भवन' में संगीत के 'कलाश्रृंग' सम्मान से सम्मानित किया गया। उनके बेंगलूर प्रवास के दौरान प्रो. प्रताप कुमार टोलिया ने 'दक्षिण भारत' के लिए उनसे आत्मीय साक्षात्कार किया। यहां प्रस्तुत हैं साक्षात्कार के अंश-

-पंडित जी ! आपको पहले ही 'पद्मश्री' और विदेश में प्रतिष्ठित 'ग्रैमी' अवार्ड से सम्मानित किया जा चुका है। इस परिप्रेक्ष्य में 'कलाश्रृंग' सम्मान प्राप्त करने पर क्या कहना चाहेंगे ?

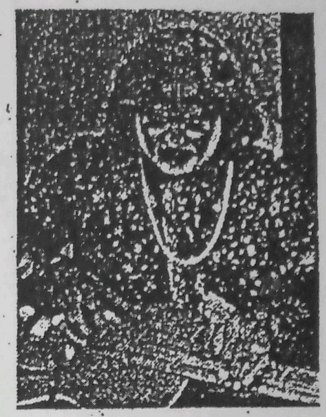
विश्वमोहन भट्ट- कोई भी सम्मान छोटा या बड़ा नहीं होता। मेरे लिए यह (कलाश्रृंग) सम्मान भी उतना ही महत्वपूर्ण है जितने 'पद्मश्री' और 'ग्रैमी' सम्मान हैं। इस सम्मान का महत्व मेरे लिए इस वजह से भी बढ़ जाता है कि यह मुझे एक संगीत परिवार द्वारा दिया गया है और उससे भी महत्वपूर्ण बात यह है कि यह सम्मान रवीन्द्र यावगल जैसे संगीत साधक के हाथों प्राप्त हुआ। मैं यहां एक बात का उल्लेख करना जरूरी समझता हूं, कि मुझे बाल कलाकार मास्टर यशवंत वैष्णव ने बहुत प्रभावित किया। तबला वादक मुकुंद वाले के इस शिष्य को रवीन्द्रजी ने प्रोत्साहित करने में जो उदारता दिखाई है, वह अनुकरणीय है। ऐसे उदार हृदय वाले रवीन्द्रजी के हाथों सम्मान प्राप्त कर मैं वास्तव में अभिभूत हूं।

-भारतीय संगीत और संस्कृति को पाश्चात्य संस्कृति में ढालने के प्रयासों के बारे में आप क्या कहना चाहेंगे ?

-भारतीय संगीत और संस्कृति के दृष्टिकोण से यह बेहद चिंतनीय पहलू है। भारतीय संगीत को बचाने के लिए हमें जमीनी प्रयास करने होंगे। अब देखिए न, हमारी संस्कृति में क्रिकेट कहां था ? पॉप संगीत कहां था ? हमारे भारतीय खेल, कलाएं और संस्कृति सब पाश्चात्य संस्कृति को भेंट चढ़ा दिए गए हैं।

-पंडित जी ! आपको संगीत साधना की प्रेरणा कैसे मिली ?

-(मुस्कुराते हुए) जहां तक संगीत साधना का वात है, संगीत मुझे विरासत में मिला है। मेरे माता-पिता ने बचपन से ही मुझे संगीत की प्रेरणा दी। खासतौर पर मां इस बात का पूरा ध्यान रखती थीं कि मोहन ने आज रियाज किया है या नहीं। वे मुझपर बराबर नजर रखतीं और मुझे रियाज करता देखकर बहुत खुश होती थीं।



-गिटार जैसे पाश्चात्य वाद्य यंत्र को 'मोहन वीणा' में बदलना और इसे विश्वभर में ख्याति दिलाना काफी कठिन रहा होगा ?

-नहीं, ऐसा कुछ बिल्कुल नहीं रहा। परिश्रम और नवोन्मेष करना तो हमारे खून में ही था। बुजुर्गों के आशीर्वाद से यह नया वाद्य बन गया।

-आपके इस नए वाद्य यंत्र की विशेषताओं के बारे में बताइए।

-जरूर बताऊंगा। यह वाद्य यंत्र भी वीणा, सितार और दिलरुबा जैसा ही है। जिस प्रकार उनमें पर्दे नहीं होते 'मोहन वीणा' में भी 'पर्दा' नहीं है। सरोद और गोटुवाद्यम की विधि से इसे बजाया जाता है। इसे तीनों सप्तकों में बजाया जा सकता है। इसे बजाने में 'गमक' और 'मीड़' का प्रयोग किया जाता है।

-भारत के उभरते युवा संगीत साधकों को कोई संदेश देना चाहेंगे ?

-भारत के युवा संगीत साधकों से मुझे बहुत उम्मीदें हैं। मैं कहना चाहता हूं कि वे भारतीय संस्कृति को अपनाएं। साथ ही संगीत के रियाज पर अधिक से अधिक ध्यान दें क्योंकि संगीत साधना में रियाज सबसे अधिक महत्वपूर्ण है।

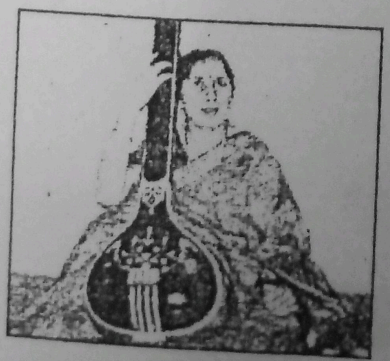
(P.T.O. Please)

...ने इस साधुवाद देते हुए आचार्य ने कहा कि उडुपी को कनकदास की वजह से स्थान प्राप्त है। यहीं पर कनकदास को साक्षात भगवान श्रीकृष्ण का दर्शन मिला था। उल्लेखनीय से मनाया जा सका है।

दक्षिण भारत 16-11-2007

'एक संगीत समर्पिता की सुरसरिता'

बेंगलूर, 15 नवम्बर। हम्पी उत्सव में कर्नाटक संगीत के प्रसारण, संगीतज्ञ पंडित भीमसेन जोशी को भारत रत्न सम्मान देने की घोषणा और गंगानदी को राष्ट्रीय नदी का दर्जा दिए जाने के मौके पर जेपीनगर स्थित रमणमहर्षि अकादमी और बीटीएम कल्चरल अकादमी द्वारा शास्त्रीय संगीत का एक कार्यक्रम हाल ही में सम्पन्न हुआ।



एक स्मरणीय सांध्य संगीत की सुरगंगा की सुरम्य, सुमधुर, संगीतधारा में गायिका श्रीमती पूर्णिमा कुलकर्णी ने सुरगंगा बहाई। शब्द और सुर जब भीतरी भावों की गहराई से निकलकर बाहर प्रकट होते हैं तब कैसा अभिनव अद्भुत लोक खड़ा कर देते हैं यह इस कार्यक्रम में श्रोताओं ने अंतर्मन में महसूस किया। राग कलावती में गंगा मैया को उद्घोषित 'हे गंगे! त्रिवेणी, दयानी, दुःख हरिणी, सुख करिणी, भवतरणी, हे गंगे' की झपताल में निबद्ध गान शब्दों को सुरों का ऐसा तरल, सरल, मंजुल साथ मिला कि श्रोतागण इस सुरसरिता की धारा के द्वारा सुरसरिता में गोते लगाने को मजबूर हो गए।

श्रीमती कुलकर्णी ने तबले पर संगत दे रहे पंडित उदयराज कर्पूर और हारमोनियम पर संगत दे रहे पंडित रविन्द्र कटोटी के साथ शेष राग चन्द्रकौस, राग जोगिया में भक्ति गीतों का ऐसा शमा बांधा कि श्रोता लगभग तीन घंटे तक सुधबुध खोए आनन्द सागर की उद्दात लहरों में डोलते रहे। गंगा के रौद्र रूप के, उलट बहुजनतारिणी, जग दुःख हारिणी, सौम्य, स्नेहिल, मातृवत्सल स्वरूप के गायन ने गंगा की अथाह गहराई में गोते लगाने पर श्रोता को आकर्षित किया। श्रीमती कुलकर्णी की शिष्या कृतिका ने अंतर सहगान किया।

दक्षिण भारत बेंगलोर सिटी

देश-प्रदेश

घांची समाज का दिवाली स्नेह मिलन आज

बेंगलूर, 4 नवम्बर। स्थानीय श्री घांची समाज, बेंगलूर की ओर से दीपावली मिलन व 14 वां स्नेह मिलन कार्यक्रम कल रविवार को अड़कमारनहल्ली टुमकुर रोड क्रॉस स्थित भिक्षुधाम ट्रस्ट में रखा गया है। प्राप्त जानकारी के अनुसार कार्यक्रम का शुभारंभ सुबह 9 बजे से होगा। कार्यक्रम स्थल तक पहुंचने के लिए गांधीनगर पेट्रोल पंप से सुबह 7.30 बजे बसों की व्यवस्था रखी गई है। अधिक जानकारी के लिए फोन न. 93412 21709 व 93424 68701 पर संपर्क किया जा सकता है।

'गालिब इन न्यू दिल्ली' आज बेंगलूर में !

हम्पी की पहाड़ियों में बिखरा हम्पी उत्सव

जिसे अपनी तालबद्ध थिरकन से थिरकाया कथक सम्राट बिरजू महाराज ने

प्रो. प्रतापकुमार टोलिया
हम्पी, 4 नवम्बर

श्रीमद् राजचन्द्र आश्रम रत्नकूट की पहाड़ियां, विगत 36 वर्षों से जो हमारी प्रिय और परिचित रही हैं, आज थिरक उठीं थीं, प्रतिध्वनित होकर अनुगुंजित हो उठीं थीं, कथक सम्राट बिरजू महाराज ने पैरों की थिरकनों और घूमते फिरते हजारों दर्शकों के दिलों की धड़कनों से।

हंपी के 'रत्नकूट' के चरणों में कृष्णदेव राय वेदिके के विशाल मंच पर आज बड़ा रंगारंग मंगल उद्घाटन हुआ। राष्ट्रगीत के स्तुत्य गान, महाकवि कुवेम्पु के 'जय कर्नाटक माते' के प्रसिद्ध गीत के वृंदगान एवं भक्ति संगीताचार्य पुरन्दरदास के 'परमोयागत्री श्री हरिये' के श्रीमती सरोजम्मा के वृंदगान के बाद उपस्थित नेताओं के भाषण हुए।

कर्नाटक के गृहमंत्री एम पी प्रकाश का साहित्य एवं इतिहास से भरा उद्बोधन, राज्यपाल टी एन चतुर्वेदी का भी कन्नड़ साहित्य एवं विजयनगर की गौरवगाथा पूर्ण कन्नड़ में दिया गया उद्घाटन भाषण एक ओर श्रोताओं को आनंदित कर रहा था तो मुख्यमंत्री एच डी कुमारस्वामी भी अपनी ऐतिहासिक अध्ययन के प्रति रुचि दर्शाते हुए श्रोताजनों का उत्साह बढा रहे थे। साथ साथ उद्घोषिका के मधुर स्वरों के बीच हंपी के कन्नड़ विश्वविद्यालय के कुलपति डॉ. विवेकराय ने जब तीन महत्वपूर्ण ग्रंथों का विमोचन करवाया, तब कन्नड़ साहित्य के समृद्ध प्राचीन भंडार को श्रोताओं ने तालियों की जोरदार गडगड़ाहट से गौरवमय अहसास दिलाया। 'कविक्रीडे कौशल हंपी संपदा', 'काश्यप का शिल्पशास्त्र' एवं कुमार नायक का नागवर्मा इतिहास ये विमोचित तीन नूतन ग्रंथ वहां लगी पुस्तक प्रदर्शनी में अपनी विशेष जगह बनाए हुए थे।

साहित्य और इतिहास के इस माहौल के बीच प्रतीक्षित संगीत नृत्य का दौर जब बिरजू महाराज की लयताल भरी थिरकनों से प्रारंभ हुआ तो झूमते श्रोता दर्शकों के उल्लास का क्या कहना? पद्मविभूषण पंडित बिरजू महाराज ने अपनी क्रमबद्ध कथक यात्रा का नित्यनूतन ढंग से प्रस्तुतिकरण किया। पुरातन मंदिरों से प्रारंभ हुई कथक नृत्य की यह परम्परा वर्तमान के जनजीवन की जीवनशैली तक उन्होंने दर्शाई। ब्रजभूमि की 'होली ए' की गूंज के साथ प्रथम उन्होंने 'यशोदा के लाल खेले होली, लाख यतन कर छूटत नहीं धूम मचौली' की गीत पंक्तियों के साथ कथक में होली मंत्रमुग्ध ढंग से प्रस्तुत की।

बाद में अनगिनत अन्य संगीत कलाकारों में धारवाड़ के शहनाई वादक कोलकाता के बांसुरी वादक रोनु मजूमदार, बेंगलूर के परमेश्वर हेगड़े और गुजरात, राजस्थान उड़ीसा आदि के लोकनर्तकों ने अपनी कला का प्रदर्शन किया।

चंदन और फूलों के बीच संगीत की खुशबू

चंदन और फूलों की खुशबू में यदि संगीत का सुर मिल जाए तो फिजां में अनायास ही चार चांद लग जाता है और ऐसा ही हुआ गत दिनों बेंगलूर की धरती पर संपन्न हुए एक संगीत समारोह में। इस समारोह में जो सुर धाराएं बिखरीं उसकी खुशबू का अहसास आज भी यहां की हवा में मौजूद है।

इस कार्यक्रम में प्रसिद्ध तबला वादक रवीन्द्र यावगल ने अपने स्वर्गीय पिता की स्मृति में 'श्रीराम कला वेदिके' के तत्वावधान में मल्लेश्वरम की 'भूमिका' संस्था को मंच पर प्रस्तुति दी। रवीन्द्रजो की विशेषता रही है नई-नई संगीत प्रतिभाओं को खोजकर निकालना और उसे मंच पर प्रस्तुत करना। इस कार्यक्रम में जिन नवोदित कलाकारों को उन्होंने प्रस्तुत किया उनमें विकास नारगल, मास्टर अंकुश नायक, राधा देसाई और कुमारी शक्ति पाटिल प्रमुख हैं।

विभिन्न वाद्य यंत्रों को जिस कुशलता के साथ इन नवोदित कलाकारों ने छेड़ा उसने इस कार्यक्रम में ऐसा समा बांधा कि दर्शकों ने इनकी उम्र को देखते अपने दांतों तले अंगुली दबा ली। चाहे तबला वादन हो या सितार वादन या फिर गायन जिसने जिस विद्या में अपनी कला का प्रदर्शन किया यह निश्चित रूप से काबिले तारीफ था। इस कार्यक्रम में राधा देसाई और कुमारी शक्ति पाटिल ने जो युगलबंदी प्रस्तुत की उसके भावपूर्ण शब्द इस प्रकार थे –

'नहीं आए पिया मोरे,
नैन नींद नहीं आए,
जिया घबराए, घबराए।'

ये पंक्तियां जब गाई जा रही थी तो वातावरण में वियोग की विरह वेदना का भाव श्रोताओं पर अनायास ही तैरता नजर आ रहा था और उसके असर से कोई भी उबर नहीं पा रहा था। यह एक प्रत्यक्ष उदाहरण था इस संगीत समारोह की सफलता का।

इसी कार्यक्रम में वयोवृद्ध तबला वादक महादेव इंदोरेकर को 'कलाश्रृंग' की उपाधि से सम्मानित किया गया। अनेकानेक तबला वादकों को अपनी शिष्य परम्परा में शामिल करनेवाले ऐसे वयोवृद्ध कलाकार का नवादित कलाकारों के बीच में सम्मान करना रवीन्द्र यावगल की सूझ-बूझ का ही परिचायक है कि एक ओर तो वे नवोदित कलाकारों को खोज-खोज कर उसको मंचीय प्रस्तुति करते ही हैं और दूसरी ओर जीवन संध्या की ओर जा रही पीढ़ी को भी सम्मानित करने से नहीं चूकते। वयोवृद्ध कलाकार महादेव इंदोरेकर का सम्मान उन्होंने कर्णाटक के पूर्व मुख्यमंत्री एस. बंगारप्पा से करवाया जिससे 'कलाश्रृंग' उपाधि की सार्थकता सिद्ध हुई।

इसी कार्यक्रम के दूसर चरण में कुमारी मेघना कुलकर्णी का गायन कार्यक्रम आयोजित हुआ जिसने श्रोताओं पर अपनी प्रतिभा की अमिट छाप छोड़ने में अविस्मरणीय सफलता प्राप्त की। प्राकृतिक दृश्यों को शब्दों के माध्यम से गायन में साकार करने की अद्भुत क्षमता कुमारी मेघना कुलकर्णी में देखी गई और जिसका साक्षी बना उपस्थित जनसमूह जो श्रोता वर्ग में अपनी उपस्थिति दर्ज करा रहा था।

''चैत मास बोले रे कोयलिया,
हो रामा। मोरे अगनवां,
पिया मोरो मनवा तरसे, चहुं ओर करे शोर कोयलिया,
जिया घबराए। कुहुक-कुहुक करे काली रे कोयलिया
हूक उठत मोरा मनवां, हो रामा!''

और अंत में भैरवी गान के साथ यह कार्यक्रम संपन्न हुआ। इसी कार्यक्रम में प्रस्तुत पंक्तियों के लेखक ने अपने गायन और सितार वादन के दो सीडी सम्मान सहित गायिका को भेंटकर उनका भावपूर्ण सत्कार किया।

-प्रो. प्रताप कुमार टोलिया

गांधी के नाम रही वह शाम

चौड़य्या मेमोरियल हॉल में सचिन शंकर की नृत्य नाटिका 'गांधी' की सफल प्रस्तुति

गांधी जयंती की पावन शाम बंगलौर नगर को अपने आंचल में समेटे लावण्यमयी लग रही थी। शाम में हुई बूंदा बांदी मानो उस युग पुरुष के 136 वें जन्मदिन पर अभिषेक करना चाह रही थी। श्रद्धामय माहौल सा था नगर के चौड़य्या मेमोरियल हॉल में, जहां सचिन शंकर की नृत्य नाटिका 'गांधी' का मंचन हो रहा था।

नृत्य नाटिका (बैले) का प्रारंभ पार्श्व से गुजरात-सौराष्ट्र के लोकसंगीत के सिद्धगायक (स्व.) मोहन लाल रायाणी के मूल सोरठी हलक के दर्द भरे स्वरों के साथ हुआ।

इन भजन स्वरों के बीच जाने-माने उद्घोषक हरीश भीमानी की गंभीर आवाज की कॉमेन्ट्री सुनाई दी और मंच पर प्रस्तुत कर दिया, ट्रेन में सफर करते बैरिस्टर मोहनदास करमचंद गांधी को। गांधी की प्रथम श्रेणी रेल केबिन की यात्रा में, अन्य यात्रियों के साथ झूलती-हिलती-डुलती ट्रेन का वातावरण नृत्य निर्देशक ने बड़े अद्भुत ढंग से मंच पर उतारा। कुशल ध्वनि एवं केवल कुर्सियों के प्रयोग के माध्यम से दर्शकों को इसका सहज अहसास हुआ मानो वे सचमुच में ट्रेन की सवारी करते हुए देख रहे हैं।

प्रथम श्रेणी का टिकट होते हुए भी-अश्वेत होने के कारण गांधी को प्रथम श्रेणी के डिब्बे से बाहर फेंका जाना और अन्याय के विरुद्ध गांधी द्वारा लड़ने का संकल्प करना और उदघोषित होना कि 'यह आरम्भ है इस नृत्य नाटिका की कथा का।' इस प्रारम्भ के दृश्य ने ही दर्शकों को बांध लिया और अंत तक बांधे रखा। गांधी द. अफ्रीका के 'कुली' 'बंधुआ मज़दूर' आदि शोषितों के मसीहा बन गए। साथ ही अफ्रीकावासी झुलुओं की सेवा कर वे उनके भी पैरोकार बन गए, उनके लिए देवता स्वरूप बन गए। इसके बाद गांधीजी द्वारा स्वयं सफाई करने और हजामत बनाने, जैसे जीवन की सादगी दर्शाने वाले क्रिया कलापों तथा कस्तूरबा के साथ सह-सम्बधों की बड़ी ही कुशलता पूर्वक भावपूर्ण प्रस्तुति की गयी।

निर्देशक ने गांधी के आध्यात्मिक जीवन के प्रारम्भ में भगवद् गीता अभ्यास, श्री कृष्ण-अर्जुन संवाद एवं गांधी जी द्वारा ब्रह्मचर्यव्रत धारण करने की प्रस्तुति ठीक-ठाक ढंग से कराई पर उनके आध्यात्मिक जीवन के मुख्य प्रेरणा स्रोत, रस्किन, टॉलस्टॉय और सर्वाधिक रूप से महत्वपूर्ण श्रीमद् राजचंद्र आदि का उल्लेख नहीं किया जाना, दर्शकों के मन में असंतोष छोड़ गया।

राजनैतिक जीवन में गांधीजी से जुड़ी घटनाओं को जलियांवाला बाग हत्याकांड से दिखाया गया है। भारत की आजादी की लड़ाई की इस क्रूरतम घटना को सचिन शंकर ने बड़ी संजीदगी से प्रस्तुत किया है। दांडी यात्रा में गांधीजी कि दौड़ती हुई चाल और कदम-कदम पर जोशभरी जनसभाएं प्रस्तुत करने में नाटककार को बड़ी सफलता मिली। उसके बाद 1942 में भारत छोड़ो आंदोलन के मंचन पर भी दर्शक प्रस्तुति की सफलता के लिए तालियां लुटाते रहे क्योंकि यह अत्यंत कठिन था। प्रस्तुति के अंतिम चरण में उनके निजी सचिव महादेव भाई देसाई और जीवन संगिनी कस्तूरबा का आगाखान महल पूना में असामयिक मृत्यु ने गांधी जैसे स्थितप्रज्ञ को भी हिलाकर रख दिया था, इस तथ्य को बड़े ही भावनात्मक रूप से मंचन किया गया। इस घटना का मंचन करते हुए गांधी जी की गोद में ही कस्तूरबा का दम तोड़ देना और पार्श्व संगीत में उपनिषदों के मंत्रों के गुंजन से दर्शकों की आंखें नम हो गयीं।

बैले में इसके बाद के दृश्यों में गांधी जी का करुणतम रूप ही देखने को मिला चाहे वह भारत विभाजन की परिघटना हो अथवा हिन्दू-मुस्लिम साम्प्रदायिक दंगों का वीभत्स रूप।

कलाकारों की इस प्रस्तुति को वैसे तो मुक्त कंठ से सफल कहा जाएगा पर कहीं-कहीं छोटी-मोटी भूलें भी दिखाई दीं जो शायद पटकथा लेखक की हो सकती है जैसे- गांधी जी की प्रिय धुन 'रघुपति राघव राजा राम...' और 'ईश्वर अल्ला तेरे नाम, सबको सन्मति दे भगवान' को प्रस्तुति से अलग रखना।

मृत्यु के समय गांधी के मुख से 'हे राम!' को प्रतिध्वनित नहीं किया गया। पर इन छोटी-छोटी भूलों के बावजूद, जब गांधी के आदर्शों का हम परित्याग करते जा रहे हैं ऐसे समय में इस प्रस्तुति के माध्यम से गांधी को नृत्य नाटिका के माध्यम से पुनः अवतरित करने का प्रयास करना प्रशंसनीय कहा जाएगा।

-प्रताप कुमार टोलिया

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